God is
our Strength

(Ed.ᵐᵘⁿᵈ Shandler.)

A CATALOGUE

OF THE

ANTIQUITIES and WORKS of ART,

EXHIBITED AT

IRONMONGERS' HALL.

VETERANO (the Antiquary).—"What use! Did not the Seigniory build a state chamber for Antiquities? and 'tis the best thing that e'er they did: they are the registers, the chronicles of the age they were made in, and speak the truth of history better than a hundred of your printed commentaries."—*Act* ii, *Sc.* 1. (From THE ANTIQUARY, *a Play*, by SHAKERLY MARMION, 1641.)

VOL. II.

A CATALOGUE

OF THE

Antiquities and Works of Art,

EXHIBITED AT

IRONMONGERS' HALL, LONDON,

IN THE MONTH OF MAY, 1861.

COMPILED BY A COMMITTEE OF THE

Council of the London and Middlesex Archæological Society.

WITH NUMEROUS ILLUSTRATIONS.

LONDON:
HARRISON AND SONS, ST. MARTIN'S LANE,
Printers in Ordinary to Her Majesty.

1869.

Digitized by the Internet Archive
in 2013

http://archive.org/details/catalogofantiqui02lond

PILGRIMS' SIGNS.

"Save you, pilgrim! whither are you bound?"
All's Well that Ends Well.—Act iii, *Sc.* 5.

THE articles in lead, or pewter, which were worn by persons who had made visits to the different shrines of Saints or Martyrs, and to Holy Places, are called "Pilgrims' Signs," or "Tokens," in proof of their having performed such pilgrimages. Poets and old writers afford an insight as to these curious relics of superstitious piety, which mostly take the form of *fibulæ*, or brooches, often containing the representation of a sacred subject, busts or full figures of saints, bishops, or confessors. One of the most renowned resorts of pilgrims in this country was the shrine of "Saint Thomas à Becket," at Canterbury Cathedral, celebrated throughout the world. The great champion of the privileges of the Clergy against the power of the Crown, and in defence of which he fell, as it was considered, a martyr, added to his being of Saxon, or English birth, Thomas à Becket, Archbishop of Canterbury, was regarded with peculiar veneration for centuries. "Two years after his death he was canonized by Pope Alexander; a solemn jubilee was established for celebrating his merits; his body was removed to a magnificent shrine, enriched with presents from all parts of Christendom; pilgrimages were performed to obtain his intercession with heaven; and it was computed that in one year above 100,000 pilgrims arrived in Canterbury, and paid their devotions at his tomb."—HUME, *Hist. of England.* Erasmus describes the church, and especially the chapel in which Becket was interred, as glittering with the gold and jewels offered by princes, nobles, and rich visitors at his shrine, and which were all appropriated by Henry VIII., when he dissolved the Priory of Christ Church in 1539, and ordered the bones of the Archbishop Martyr to be burnt to ashes.

To the great popularity of "Saint Thomas," and the peculiar regard in which his burial-place was held by his countrymen, as well as by foreigners, we owe the production of those admirable poems of GEOFFREY CHAUCER, called the *Canterbury Tales*, which are related by the group of travellers who started from the Tabard Inn, Southwark, under the guidance of its merry

Host, and thus enlivened their journey to the shrine of the famous Archbishop. Curiously as the characters in the party are diversified, of different degrees in rank, age, and sex, yet "pilgrimes were they alle;" and in the opening Prologue, the Poet describes the object of such travellers:—

"Than longen folk to gon on pilgrimages;
. . . . . .
And specially from every shires ende
Of Englelond, to Canterbury they wende,
The holy blisful martyr for to seke
That them hath holpen, whan that they were seke."

In the supplement to CHAUCER'S *Tales*, published by Urry, the great Poet's narrative, so abruptly terminated, is resumed, though in a different metre, and probably not long after "Dan Chaucer's" time, and the Pilgrims of his story are thus described as paying their devotions to Becket's shrine:—

"Then passed they forth boystly, gogling with their hedis,
Knelid adown tofore the shrine, and hertlich their bedis,
They prey'd to seint Thomas, in such wyse as they couth;
And sith the holy relikes ech man with his mowith
Kissèd, as a goodly monk the names told and taught.
And sith to other places of holynes they raught,
And wer in their devocione tyl service were al done,
And sith they drowgh to dyner-ward as it drew to noon.
Thus, as manere and custom is, signes there they bought,
For men of contré should know whome they had sought.
Eche man set his silver in such thing as they likèd,
And in the meen while the miller had y-pikèd
His bosom ful of signys of Caunterbury brochis,
Though the pardoner and he pryvely in their pouchis
They put them afterwards that noon of them it wist."

The writer, a few lines lower down, says—

"They set their signys upon their hedes, and some oppon their capp,
And sith to the dyner-ward they gan for to stapp."

Another quaint old poet gives a description of a pilgrim who had been to the Holy Sepulchre, and other places of pious resort:—

"Til late was and longe
That they a leode mette
Apparailled as a paynym
In pilgrymes wise.
He bar a burdoun y-bound-e staff
With a brood liste,
In a withwynde wise
Y-wounden aboute;
A bolle and a bagge
He bar by his side,
An hundred of ampulles
On his hat seten,
Signis of Synay,
And shelles of Galice,
And many a crouche on his cloak,

And keys of Rome,
And the vernycle bi-fore,
For men should know
And se bi hise signes
Whom he sought hadde.
This folk fraynd hym first,
Fro whenes he come:
"From Synay," he seide,
And from oure Lordes sepulcre;
In Bethlem and in Babeloyne,
I have ben in bothe.
In Armonye and Alisaundre,
In manye othere places,
Ye may see by my signes,
That sitten on myn hatte,
That I have walked ful wide
In weet and in drye,
And sought goode seintes
For my soules helthe."

PIERS PLOWMAN'S *Vision.*

In the enumeration of relics worn by the Pilgrim in the verses just quoted, it may be explained, that the shells of Galicia denoted that he had been to the famous shrine of St. James of Compostella; the "crouche" denoted the crossed staff; the "keys of Rome" related to St. Peter; the "vernicle" was the likeness of the Saviour; and the "signs of Synay," proved that the pilgrim had visited the monastery at Mount Sinai, which was held in high repute. CHAUCER, in the Prologue to the *Pardoner's Tale,* describes one of the relics worn by that person:—

"A vernicle had he sewed upon his cappe;
His wallet lay beforne him in his lappe,
Bret-ful of pardon come from Rome al hote."

These passages, therefore, acquaint us with the object of these signs, or tokens, being carried about, and worn conspicuously, and by which the wearers were recognized as having been at the places of which such tokens were well-known symbols. Thus, Gerald Cambrensis, afterwards the Archbishop of St. David's, who lived in the XIIth Century, and who, in fact, a few years after Becket's martyrdom, opposed, like him, Henry II., having called upon the Bishop of Winchester in London, with other persons in whose company he had visited Becket's shrine, it was at once remarked by the prelate, from the signs of St. Thomas being about their necks, that he perceived they had just come from Canterbury.

Among the Pilgrims' Signs exhibited were several which were found in the Thames in 1856, now in the possession of the Rev. Thomas Hugo, M.A., F.S.A., and many of these have undoubted reference to the Archbishop of Canterbury, distinguished not only by the episcopal vestments, but in some instances by his name being inscribed.

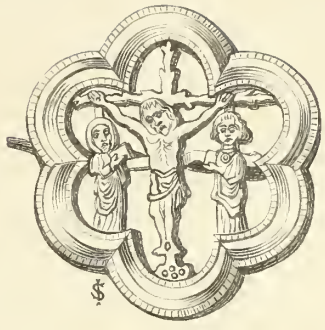
1. A TOKEN, representing "Saint Thomas à Becket," or "St. Thomas," as sometimes only styled, on horseback. Of this figure, Mr. Hugo says, in Notes on "A Collection of Pilgrims' Signs," a paper published in the *Archæologia*, vol. 37, "I am aware of only another specimen, and that is in the Roach Smith Collection, British Museum. This latter example is about the same size, but differs in the details, showing that it has been cast in a different mould." —See *Illustration*, full size.

2. HEAD of BECKET, Archbishop of Canterbury. Of this example Mr. Hugo says, Fig. 2 "exhibits the bust of Becket with his name underneath, ꝺhoɯꝛ." Mr. C. Roach Smith observes of it, "from the superior workmanship, and magnitude of this relic, it is probable we may consider the portrait to bear at least some resemblance to the turbulent Archbishop, and to have been copied from a picture or statue such as that mentioned by Erasmus, which in his time was preserved in the cathedral at Canterbury." 3 inches high.

3. Another HEAD, or BUST, of the ARCHBISHOP, in a more perfect condition than the foregoing example, but without the name. Mr. Hugo remarks, "in both these specimens the pontifical ornaments are carefully rendered."

4. A BROOCH, circular, surrounded with pierced ornaments, alternately of round and lozenge form. Within the centre of the brooch is the bust of the Archbishop in his mitre and pontificals. This specimen, Mr. Hugo says, "is probably somewhat later in date than the others, is very elegant, and must have formed a handsome brooch." Diameter, 2 inches.

5. A circular BROOCH, having in the centre the letter ꝛ, presumed to be the initial of Thomas à Becket; a small but elegant example. Diameter, 1 inch.



6. A FIBULA, or pierced BROOCH, of sex-foil shape, having in the centre the Crucified Saviour, between the Blessed Virgin Mary and St. John. This example, Mr. Hugo considers, "may be possibly only an ordinary symbol of devotion, or it may refer to the Rood of Grace, at Boxley, in Kent." Diameter, $1\frac{5}{8}$ inch.

7. The FIGURE of the SAVIOUR, extended on a Tau Cross, on the arms of which is the word **signum.** "This form of cross, which was considered a symbol of St. Anthony, was especially regarded during the middle ages as being the sign put on the foreheads of the faithful. The inscription to the memory of Thomas Talbot, priest, on a sepulchral slab in Southwell Minster, terminates 'expectans resurrectionem mortuorum sub signo thau.'" And Mr. Hugo refers to the passage in the Prophet *Ezekiel*, ch. ix. 4, where the man clothed in linen, with a writer's inkhorn by his side, is directed by the Almighty; "Go through the midst of the city, through the midst of Jerusalem, and set a mark upon the foreheads of the men that sigh and that cry for all the abominations that be done in the midst thereof." In the *Vulgate*, the expression is, "et signa thau super frontes." Height, $1\frac{3}{8}$ inch.

8. A BROOCH, in the form of a shield, within which, surrounded by good foliated tracery, is the Agnus Dei nimbed, bearing the cross and banner. Mr. Hugo says, that a specimen, almost identical, taken from the Thames in 1853, is preserved in the British Museum. $1\frac{5}{8}$ inch high, $1\frac{1}{4}$ inch wide.

9. A BROOCH, in which the Virgin, with the Infant Saviour in her arms, appears to be seated, either on a crescent, or in a ship; "in the latter case it would refer to our Lady of Boulogne, whose image was supposed to have been so conveyed to that town." Diameter, $\frac{7}{8}$th of an inch.

10. A SMALL FIGURE of a BISHOP, having his crozier in the left hand, whilst his right hand is held up in benediction. This example, Mr. Hugo says, "is no doubt intended for St. Leonard, who, though more often represented as a deacon, is pictured as an abbot in several instances in England. In the British Museum is a headless sign of similar character and costume, under which is a tablet inscribed, **s. lennard.** This sign has been attributed by Mr. C. R. Smith to the Priory of St. Leonard of York." Attached to the right wrist appear to be several links of a chain. St. Leonard, Bishop of Limosin, and Confessor, died A.D. 559. $1\frac{3}{8}$ of an inch high.

11. A FIGURE in Episcopal Vestments, holding a staff in his left hand; the right is raised, but is broken off at the wrist, and the figure is headless. Judging from the peculiar bend of the figure, this relic may be attributed to the time of Edward II. It is now $\frac{7}{8}$ of an inch high.

12. Another FIGURE of a PRELATE, without a head, holding a staff in his right hand. This and the preceding specimen are probably intended for Thomas à Becket. It is now $1\frac{1}{4}$ inch high.

13, 14. Two small relics, in the form of BELLS, which no doubt relate to the Archbishop Becket, as these curious relics are inscribed, CAMPANA THOME; "but it is not easy to ascertain the purpose for which they were made." Diameter, $1\frac{1}{2}$ inch and $1\frac{3}{4}$ inch.

15. A SMALL BUST, without a head, of a figure, of which the arms are raised, one supporting a staff; on the band at the base is inscribed **kenelmi,** which is presumed to refer to St. Kenelm, son of Kenulph, King of Mercia, whose tomb at Winchecombe, in Gloucestershire, was reputed to be endowed with miraculous virtues. King Offa, a former ruler of Mercia, founded a nunnery at Winchecombe in 787; his son, Ecgfrith, was succeeded by Cynewulf, or Kenulph, who had a palace at Winchecombe, and founded on the site of the nunnery a spacious abbey for 300 monks of the Benedictine Order, in 798, of which no vestiges now remain.

16, 17. A CROWNED HEAD, attached to a stem, forming a pin; and a SMALL BUST, crowned within an elegantly shaped fibula. These heads are referred by Mr. Hugo either to Saint Edward the Confessor, whose shrine was at Westminster, or to Saint Edmund the King, and Martyr, A.D. 870, whose shrine was at the town called, after him, Bury St. Edmund's. There was also another canonized royal martyr, who has two saints' days in the English Calendar, namely, Edward, King of the West Saxons, killed A.D. 982. These two relics may be ascribed to the time of Edward III. The pin is $2\frac{1}{4}$ inches long, and the fibula is $\frac{3}{4}$ of an inch across.

18. A SMALL HEAD of a Person in a Doctor's Cap. This example, Mr. Hugo says, "may possibly refer to Sir John Schorn, Rector of North Marston, in Bucks, whose shrine, formerly in the church of that parish, was removed by Bishop Beauchamp to the chapel at Windsor. This saint was in high repute for cures of the ague, and is represented in a cap somewhat like that here seen." $\frac{3}{4}$ of an inch high.

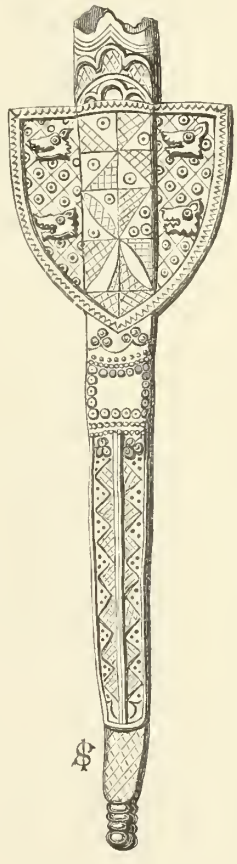
"Dominus Johannes Schorne" was Rector of North Marston in 1209. In his *History of the County of Buckingham*, Lipscomb gives an account of the place, and its once famous incumbent. In the village is a chalybeate spring, called the "Holy Well," supposed to have had miraculous properties derived from the prayers of Sir John Schorne, and the village became flourishing in consequence of the resort of persons to the well, and many miracles were believed to be wrought by virtue of its healing waters. One of the traditions connected with the Rector's name was set up in the east window of the church, and also recorded on the wall which enclosed the Holy Well, as it was seen by Browne Willis:—

"Sir John Schorne,
Gentleman borne,
Conjured the Devil into a Boot."

Willis says, "Within the memory of aged persons then living, a post in a *quinque-viam* on Oving-hill, about a mile east of the Well, had hands pointing to the several roads, one of them directing to Sir John Schorne's Well."

LIPSCOMB, under *North Marston*, vol. 1, p. 339.

19. A RELIC, representing a shield and dagger combined, of which the meaning, as Mr. Hugo says, "is somewhat unintelligible. Another, identical in general form and size, is preserved in the British Museum, but is different in several of the details. The devices on the shield appear to be boars' heads." It is not possible to ascribe such a coat of arms, on account of the position of the dagger, or rather of its sheath. See *Illustration*, full size.



20, 21. TWO CIRCULAR BROOCHES, in one of which is a mitred head, which may refer to Archbishop Becket; the second example contains a mitred head between two swords. This kind of relic is not common, but a similar instance was found in the Thames, in 1855, and is now in the British Museum.

22. A SMALL FIGURE, without a head, of a Knight in Armour; the hands are joined as in prayer; the lower parts of the legs are wanting. $\frac{3}{4}$ of an inch high.

23. A FIGURE of a FEMALE, of which only one arm and part of the bust remain; this example is remarkable for the expanded head-dress, which is four times the width of the forehead; from the style of the costume Mr. Hugo fixes the date at the early part of the XVth Century. Height, $\frac{3}{4}$ of an inch.

24. A SMALL SQUARE TABLET, of which the subject is the Annunciation of the Blessed Virgin Mary. Size, $\frac{5}{8}$ of an inch.

25. A SMALL GROUP, $\frac{7}{8}$ of an inch high, of the Virgin, crowned, with the Infant Saviour, who is nimbed, holding an orb, standing on a bird. This and the preceding example, may refer, in Mr. Hugo's opinion, to the great shrine of Walsingham, co. Norfolk, where "in 1061, the widow of Ricoldie Faverches founded a small chapel in honour of the Virgin Mary, similar to the Santa Casa at Nazareth, for which this place obtained great celebrity for many centuries; her son confirmed the endowment, and added a monastery for Augustine Canons, with a conventual church; this institution became immensely rich, and was as much frequented as the shrine of St. Thomas à Becket at Canterbury. Among the illustrious visitants was Henry viii., who, in the second year of his reign, walked barefoot from Barsham to present a valuable necklace to the image of the Virgin."—GORTON, *Topog. Dict.*

26, 27. TWO RELICS, in the form of buttresses, with pierced trefoils and quatrefoils. These examples "seem to be partly elucidated by a specimen preserved in the British Museum, which shows that these strange flag-shaped ornaments were intended to accompany a standing figure."

Exhibited by the REV. THOMAS HUGO, M.A., F.S.A., &c.

A CROSS, in lead, with a very rude representation of the SAVIOUR extended thereon, and crowned; it may be Saxon. This relic was found on the site of the Grey Friars, in Newgate Street, whereon Christ Church now stands. It is $2\frac{3}{8}$ inches high, and $1\frac{3}{4}$ inch across.

Exhibited by the LONDON AND MIDDLESEX ARCHÆOLOGICAL SOCIETY.

A CROSS, in lead, with the figure of the SAVIOUR nailed thereon. This is a very beautiful and interesting example, the figure being entirely draped, contrary to the usual practice. OUR LORD is represented herein as Prophet, Priest, and King. This relic evidently belongs to a very early date.—See *Illustration*, full size.

Exhibited by the CITY GAS WORKS COMPANY.

It is proper to remark that the foregoing examples are all genuine "Pilgrims' Signs," or Tokens; but it is well known that a lucrative trade has been lately carried on in the manufacture, in brass and lead, of relics under that name, and which have been sold, sometimes at high prices, to persons ignorant of the subject. This imposture began in 1857, when specimens stated to have been dug up at Shadwell, in excavating for docks, were produced in great numbers, of various sizes, and sometimes reaching to a height of two and three feet. The first doubt of their genuineness was proclaimed at a meeting of the British Archæological Association, when the public was cautioned against spurious images, many of which are unwieldy, with inscriptions on their bases which cannot be read, and altogether in size and character differing from those genuine examples which were worn by Pilgrims about their persons.

A PILGRIM'S TABLET, made of the holy earth of Mecca, and stamped with sentences from the Koran. It was obtained from a Pilgrim in the North of India.

Exhibited by the REV. JAMES BECK, M.A.

This is a specimen of superstitious piety, similar in the intention to the use of the relics which have been previously noticed, namely, to prove that the wearer had made a visit to a particular holy place. Every Musselman considers it a duty, once at least in his life-time, to make a pilgrimage to Mecca, or Medina, the first-named town being the birth-place of Mahomet, and the latter the city where he died.

IMPLEMENTS:

Celts; Black Jacks; Snuffers; Knife and Fork; Trowels, &c.

A BRONZE CELT, or Weapon, discovered in a tumulus at Teddington. Length 7 inches, breadth $2\frac{1}{2}$ inches.—See *Illustration*, $\frac{2}{3}$ of real size.

This implement was found, together with some calcined bones, in a barrow on land known as "Barrow Field," on the right hand of a road leading from Hampton Wick to Bushey. "The bronze dagger-blade, if not belonging to the very earliest period, must yet be referred to a very remote age, and the individual whose obsequies had thus been celebrated by the rite of cremation was probably a person of some rank and consideration among the primeval inhabitants of the southern district of Britain, long previous to the advent of Cæsar. The dagger may be compared with the examples figured in AKERMAN'S *Archæological Index*, Plate V, Nos. 40, 41, 42. The handle of bone or wood, or horn, has perished, but traces of its form are yet observable on the blade."—*Surrey Arch. Coll.*, I, p. 74.

Exhibited by the SURREY ARCHÆOLOGICAL SOCIETY.

SEVEN STONE CELTS, found at different times in the Thames; in the possession of the Exhibitor.

Exhibited by the REV. THOMAS HUGO, M.A., F.S.A., &c.

A STONE CELT, found in the spring of the year 1860, by sand-dredgers, off Chiswick eyot, many feet below the fine gravel bottom of the Thames. A celt of similar character and dimensions had been dredged up on the same spot a few months before.

The present celt is a specimen of the weapon or tool, in its most advanced state of art; it is of opaque siliceous stone, and measures 6½ inches in length, and from 2¼ to 3 inches in breadth. It is very highly polished, and has the usual sharp cutting edges, and is of that form which was intended to be inserted within a cleft stick, bound (probably) by entrails of some beast of chace.

Exhibited by HENRY CHARLES COOTE, F.S.A.

A BRONZE SOCKETED CELT, with small loop for a thong; it is 3½ inches long. Found in 1794, at Snettisham, Norfolk.

A BRONZE MORTAR, 7 inches diameter, 6 inches high, ornamented with three bands, the uppermost having inscribed in Roman capitals, GERIT . SCHEMMEL . ME . FECIT . ANNO . 1664. The middle band is a festooned pattern, and the lower is composed of birds and foliage in good character.

Exhibited by JOHN GOUGH NICHOLS, F.S.A.

A SKATE, formed of the leg bone of a horse, found at Moorfields. One side is pared down to a smooth flat surface, with perforation for a strap, and for a screw to fasten it to the foot. Similar skates have been found at York, and at Lincoln, and in Northern Europe, and are described by Olaus Magnus.

Fitz-Stephen, the Secretary and Biographer of Thomas à Becket, in his account of the sports of the citizens of London in Moorfields, says, "When that great marsh which washes the walls of the city on the north side is frozen over, the young men go out in crowds to divert themselves upon the ice . . . . . Others are more expert in their sports upon the ice, for fitting to, and binding under their feet, the shin-bones of some animal, and taking in their hands poles shod with iron, which at times they strike against the ice, they are carried along with as great rapidity as a bird flying, or a bolt discharged from a cross-bow."

Exhibited by the REV. THOMAS HUGO, M.A., F.S.A., F.L.S.

A LEATHERN BOTTLE, such as was "most used by shepherds and harvest people of the country," noticed by Heywood, 1635, and to which the poet GAY thus alludes in his *Second Pastoral*:—

> "In harvest when the sun was mounted high,
> My leathern bottle did thy draught supply."

And again, in the *Fifth Pastoral*, we have the dying Blouzelinda's bequest of her humble property:—

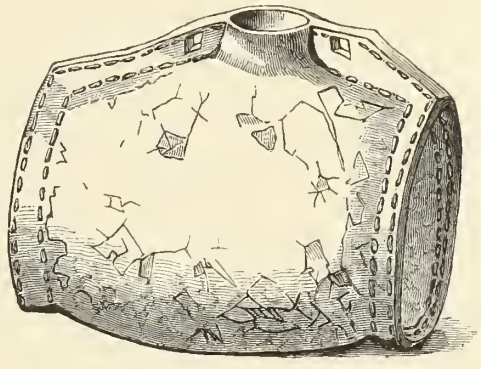
> "My leathern bottle, long in harvest try'd,
> Be Grubbinol's,—this silver ring beside."

Such bottles were used by the great as well as the lowly-born. In the roll of accounts of the personal expenditure of John King of France, whilst a prisoner in England, for the year

July 1, 1359, ending July 8, 1360, occurs the item, "Pour deux boteilles de cuir achetees à Londres, pour Monseigneur Philippe, 9s. 8d."

Exhibited by the LONDON AND MIDDLESEX ARCHÆOLOGICAL SOCIETY.

A LEATHERN BOTTLE, in character similar to the preceding example.—See *Illustration.*



Exhibited by CHARLES REED, F.S.A.

A PAIR OF BOMBARDS, or BLACK JACKS, formerly in Kensington Palace. Each is 20½ inches high, 9 by 6 inches at the mouth, 9½ inches in diameter at bottom, and 13 inches in the middle; the initials C. R, for Charles I., are discernible. These remarkably fine specimens of the capacious drinking measure, so much in vogue in former days, justify the Poet's language:—

> "His boots as wide as the black jacks,
> Or bombards toss'd by the king's guards."
> SHIRLEY'S *Paralysed Soldier.*

Exhibited by HENRY WILLETT.

A LEATHERN JACK, and TWO LEATHERN MUGS, mounted with silver rims, and having on each silver shields, evidently intended to be engraved with crests, or coats of arms, which however are wanting. These relics of an age long gone by were for some time the property of a family at Bristol, from whom they came into the possession of the exhibitor. The Black Jack, a fine specimen of its class, is ten inches high; the cups are five inches high. In the inventories, taken after the death of persons of consideration, numerous instances occur of "black jacks:" and in SHAKSPEARE we find the witty follower of the "peremptory" Petruchio, in *Taming of the Shrew*, Grumio, inquiring if all is prepared, for their master's approach, by his fellow-servants: "Be the jacks fair within, the jills fair without?"—Act iv, Sc. 1. The larger class of Black Jacks, of which such fine specimens were exhibited by Mr. Willett, of Brighton, has an apposite allusion in SHAKSPEARE'S *First Part of King Henry IV.*, Act ii, Sc. 4, where their capacious size is made use of by Prince Hal in applying his "unsavoury similes" to Falstaff, when he calls him "that huge bombard of sack."

In that noble monument of the beneficent William of Wykeham, the Hospital of St. Cross, near Winchester, the Dining Hall, open to all wayfarers, still preserves, among other features of the past, its ancient leathern jacks and bottles.

Exhibited by MICHAEL HENRY WILLIAMS, of Tredrea.

LEATHERN BLACK JACKS and BOTTLES.

We learn from Sacred and Profane History that the vessels which were used to contain wine, in ancient times, were made of the skins of animals, and this fact explains several passages in Scripture, which, however, would be readily understood by the natives of countries where wine is still carried in *skin-bottles,* as in Spain and Italy, and which are much used in the East for transporting water.

When the Gibeonites saw the success of the Hebrews under Joshua, in order to deprecate his expected wrath against themselves, they sent to him messengers, "as if they had been ambassadors," from a far country, with mouldy bread, tattered clothes, worn-out shoes, "and wine-bottles,* old and rent, and bound up."—*Joshua* ix. 4. In the *Book of Job* we find this passage, "Behold my belly *is* as wine *which* hath no vent, it is ready to burst like new bottles."—xxxii. 19. In these two instances the same word, *askos,* is used for bottle, in the *Greek LXX,* as in the Gospels of *Matthew, Mark,* and *Luke.* Our Blessed Lord says in *St. Mark,* "No man putteth new wine into old bottles; else the new wine doth burst the bottles, and the wine is spilled, and the bottles will be marred: but new wine must be put into new bottles."—ii. 22. See *St. Matthew* ix. 17, and *St. Luke* v. 37, 38.

HOMER, both in the *Iliad* and in the *Odyssey,* speaks of wine being placed in bottles, made of goat-skin. Thus Calypso had stored the raft of Ulysses with provisions:—

> "Two skins the goddess also placed on board,
> One charged with crimson wine, and ampler, one
> With water."
>
> COWPER, *Odyssey,* Book V.

And the hero, recounting his visit to Polyphemus, says,—

> "I went, but not without a goat-skin fill'd
> With sable wine."—Book IX.

Whilst the wealthy and high-born would have their drinking vessels of gold and silver, the humbler classes would be content to use meaner materials; accordingly, we find bottles of leather in vogue from an early period. SIR WALTER SCOTT, so well acquainted with the customs of remoter ages, has several allusions to vessels of leather in his romances, which are only second to history for the information they convey. In *Quentin Durward,* speaking of the disorderly revels in the palace of the unfortunate Bishop of Liege, the author says, "the whole of the Bishop's plate ..... was mingled with black-jacks, or huge tankards made of leather, and drinking-horns of the most ordinary description."—Vol. ii, Ch. v. In the *Fortunes of Nigel,* when the aged Trapbois enters the young Lord Glenvarlock's lodging in Whitefriars, "he invited Nigel to partake of a morning draught of wholesome single ale, which he had brought in a large leathern tankard, or black jack."—Vol. ii, Ch. v. In the same volume we find that the king, James I., did not disdain to carry with him a hunting bottle of this humble material: "Steenie, fill us a cup of wine,—the leathern bottle is hanging at our pommel."—Ch. x. It would appear,

* In the Latin Vulgate, *utres vinarios*; and a leather bottle, in Italian, is *otre,* and in French, *outre.*

from the author's note on this quotation, that the identical bottle was in the possession, "among other nicknacks of antiquity," of Sir Walter Scott.

SHAKSPEARE makes the unhappy King Henry VI. declare, as if in envy of a lowly lot, that

> "the shepherd's homely curds,
> His cold thin drink out of his leather bottle,
> His wonted sleep under a fresh tree's shade,
> All which secure and sweetly he enjoys,
> Is far beyond a prince's delicates,
> His viands sparkling in a golden cup,
> His body couched in a curious bed,
> When care, mistrust, and treason wait on him."
>
> 3 *King Henry VI.*, *Act* ii, *Sc.* v.

The "merry black jack" has had its praises sung and its advantages set forth by poets. In an old drinking song, published in 1672, one verse, in its praise, runs thus:—

> "No tankard, flagon, bottle, or jug,
> Are half so good, or so well can hold tug,
> For when they are broken, or full of cracks,
> Then must they fly to the brave black jacks.
> *Chorus.* And I wish his heirs may never want sack,
> That first invented the bonny Black Jack."

And in the next verse we are told, of its advantage,

> "For jacks make boots, when the bottle mends shoes."

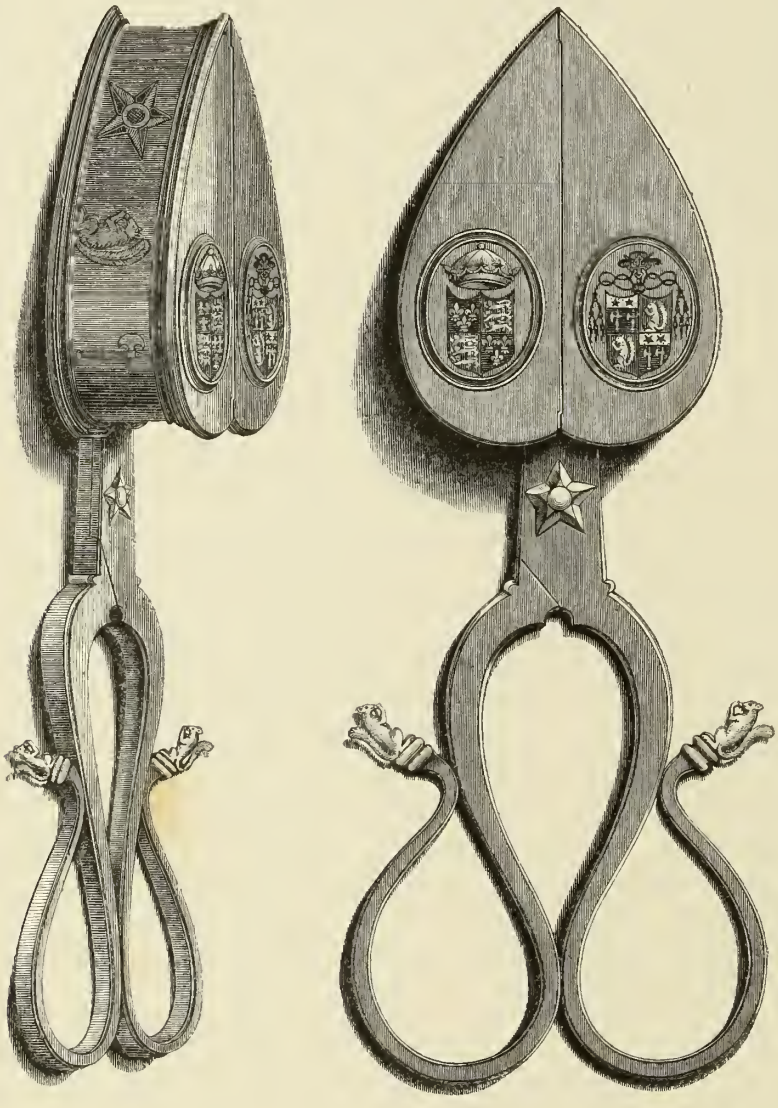
Another fine old ballad is equally warm in praise of the "Leathern Bottél;" every verse finishes with this couplet,

> "I wish that in heaven his soul may dwell,
> That first devised the Leather Bottél."

One sign only of the "Black Jack" still remains in London, viz., at Portsmouth-street, Lincoln's Inn Fields (1864), and also one of the "Leather Bottle," at the corner of Charles-street, Hatton Garden. But in various parts of the country, the "Leather Bottle" still figures on the fronts of taverns, or public-houses; and may be seen at Ashwell-Bridge, co. Beds; at Ingatestone, at Little Laver, and at Bottle End, near Colchester, in Essex; at Garrett Lane, at Cranley, at Godalming, and at Harlingham, in Surrey; at Northfleet, and Deal, in Kent; and in Nottingham, Walsall, &c.

G. R. F.

A Pair of Silver Snuffers, early part of the XVIth Century, enamelled and gilt. From the arms of Cardinal Bainbridge, Archbishop of York, engraved on the pan, together with the Royal Arms, it is believed that this article formed part of a service of plate given to that Prelate by Henry VIII., on the occasion of an embassy to the Pope. Fuller's account of this personage, in his *Worthies of Westmoreland*, is curious:—"Christopher Bainbridge, born near Apleby, in this county, was bred Doctor of Law in Queen's College, in Oxford. He was afterwards Dean of York, Bishop of Durham, and at last Arch-bishop of York. Being imployed



an Embassadour to Rome, he was an active instrument to procure our King Henry the Eighth to take part with the Pope against Lewis King of France, for which good service he was created Cardinal of Saint *Praxis;* a title some say he *long desired;* let me adde, and *little injoyed;* for falling out with his Steward, *Rivaldus de Modena*, an Italian, and *fustigating* him for his faults, the angry Italian poysoned him. . . . . His death happened July 14, 1514; and was buried at Rome (not in the Church of Saint Praxis, which intitled him, but), in the

Hospitall of the *English*." The arms of the Prelate, under a Cardinal's hat, engraved on the snuffer pan, are in a shield, quarterly of four, 1 and 4; Azure two battle-axes Or, on a chief Or two mullets Gules, for BAINBRIDGE; 2 and 3, Gules a squirrel sejant Or . . . . . But Giover, in his Ordinary of Arms, gives BAINBRIGG, or BAMBRIDGE, of Leicestershire, and no other coat for the name, Argent a chevron embattled between three battle-axes Sable. And he also gives a coat, Or a squirrel sejant Gules, for ORTON. This interesting relic was preserved by Mr. Henderson's maternal ancestor, George Keate, the poet, from whom it descended to the exhibitor. Weight, 4 oz. 9 dwt.

Exhibited by JOHN HENDERSON, M.A., F.S.A.

A PAIR of BRASS SNUFFERS and TRAY; French work, date about 1550. Snuffers were sometimes called "scissors;" thus in the *Boke of Curtasé*, in the British Museum, MS. Sloane, 1986, p. 46:—

> "The snof of hom dose away
> With close sesours as I zou say,
> The sesours ben schort and rounde yclose
> With plate of iren upon bose."

Exhibited by the REV. JAMES BECK, M.A.

A PAIR of BRASS SNUFFERS. Italian work of the XVIIth Century; the handles are formed of caryatides, and the box, which is flat, is ornamented on the top with the subject, in relief, of the baptism of Our Saviour in the River Jordan by St. John.

A PAIR of BRASS SNUFFERS, very similar to the above; the underside of the box is marked with a Talbot within a circle, and surmounted with a ducal coronet; the ornament of scroll work on the sides has had the back-ground filled in with blue enamel. Two talbots are used for supporters by the noble house of Shrewsbury, of which the only Duke was Charles Talbot, created in 1694.

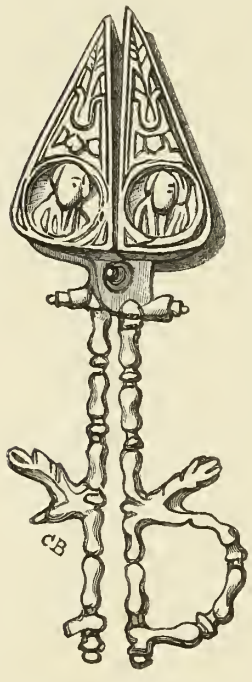
A PAIR of BRASS SNUFFERS, very similar to the above. The ornament on the box in high relief is a winged head, above which is a head in profile within a circle, and underneath a Lion's head; and on each side of the winged head is a therm figure and some scrolls of foliage; the whole has been richly gilt.

A PAIR of BRASS SNUFFERS, the handles of which are ornamented with a kind of baluster; the box, which is square and upright, has thereon a coat of arms, "on a field of bezants a lion rampant, ducally crowned, between three crosses."

A PAIR of BRASS SNUFFERS, very similar to the last, having on the side of the box a double-headed eagle, over which is the coronet of a marquess, and on the shutting leaf are four leaves, and as many pine apples, surrounding a pair of snuffers.

A Pair of Brass Snuffers, similar to the last, and ornamented with the spread eagle under a coronet; on the shutting leaf are four leaves and stars, surrounding a small shield, on which is a horse rampant.

Exhibited by Robert Taylor Pritchett, F.S.A.



A Pair of Brass Snuffers, of the XVIIth Century, found in digging for the railway, at Pangbourne, co. Berks.

Exhibited by Robert Westwood, *Member.*

We find mention of snuffers so early as the time of Moses. Bezaleel, divinely instructed, made the great golden Candlestick of seven lamps for the Tabernacle, and as these lamps were fed with oil they must have had wicks, although we are not told of what material, but probably either of flax (*linon*) or of linen (*byssos*), but such as they were they would require to be trimmed, which formed part of Aaron's duty, "when he dresseth the lamps," *Exodus* xxx. 7. For such a purpose snuffers would be needed; "And he made his seven lamps, and his snuffers, and his snuffdishes *of* pure gold," xxxvii. 23. In chapter xxv. the Divine command is translated, "And the tongs thereof, and the snuffdishes thereof *shall be* of pure gold," 37. But in early editions of the Bible the word snuffers is put for tongs in this passage, and the same word, *emunctoria*, is found in the Vulgate for snuffers in the two instances quoted. For the magnificent successor of the Tabernacle Solomon made ten candlesticks, which with their snuffers, and other vessels for the Temple, were also of pure gold.—1 *Kings* vii. 49.

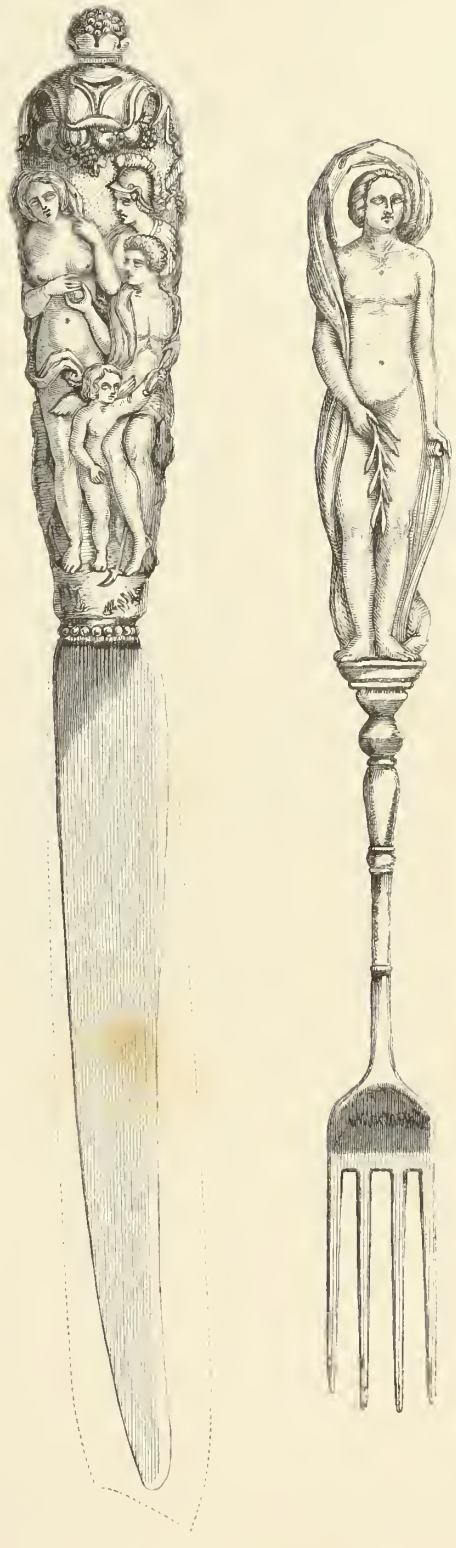
An Ancient Wooden Drill, from China, used in making pottery. It is worked by moving a ring up and down with a long handle, upon a screwed spindle; such drills have been introduced into this country of late years, and were considered to be a modern invention. This example was brought to England by a sailor, more than two centuries back, and is now in the possession of the exhibitor.

Exhibited by Joseph Fenn.

A KNIFE and FORK, of the *Renaissance* period. The handle of the knife is chased, in iron, with a representation, in bold relief, of the Judgment of Paris, who is in the act of presenting the apple to Venus, Minerva being distinguished by her helmet, whilst Cupid is also one of the group.

The figure which forms the handle of the fork is intended for Poesy.

Exhibited by JOHN LEIGHTON, F.S.A.



Although forks are now regarded not as luxuries but as articles of necessity and comfort, their use was comparatively unknown in this country until the XVIIth Century, but their existence among us in former times is proved by discoveries made in excavating. Thus a curious example was dug up at Sevington, North Wilts, with a collection of Saxon pennies of the IXth Century, of the Kings of Mercia. In allusion to this discovery, Mr. Edward Hawkins, writing December 21st, 1837 (*Archæologia*, vol. xxvii. p. 303), quoted a passage from that curious author, Thomas Coryate's *Crudities hastily gobbled up in a five months Travel in France, Savoy, Italy, Rhetia, Helvetia, some parts of High Germany, and the Netherlands.* London, 1611. 4to. "Here I will mention a thing that might have been spoken of before in discourse of the first Italian towne. I observed a custome in all those Italian Cities and Townes through which I passed, that is not used in any other country that I saw in my travels, neither doe I thinke that any other nation of Christendom doth use it, but only Italy. The Italian, and also most strangers that are commorant in Italy, doe alwaies at their meales use a little forke when they cut the meate; for while with their knife, which they hold with one hand, they cut the meate out of the dish, they fasten their forke, which they hold in their other hand, upon the same dish, so that whatsoever he be that sitteth in the company of any others at meate should unadvisedly touch the dish of meate with his fingers, from which all at the table doe eat, he will give occasion of offence unto the company, as having transgressed the lawes of good manners, insomuch that for his error he shall be at the least brow-beaten, if not reprehended in wordes. This forme of feeding

I understand is generally used in all places of Italy, their forkes being for the most part made of yren or steele, and some of silver, but those are used only by gentlemen. The reason of this their curiosity is, because the Italian cannot by any meanes indure to have his dish touched with fingers, seeing all mens fingers are not alike cleane. Hereupon I myselfe thought good to imitate the Italian fashion by this forked cutting of meate, not only whilst I was in Italy, but also in Germany, and oftentimes in England, since I came home; being once quipped for that frequent using of my forke by a certaine learned gentlemen, a familiar friend of mine, one Mr. Laurence Whitaker, who in his merry humour doubted not to call me Furcifer, only for using a forke at feeding, but for no other cause." Mr. Hawkins remarks, "The impression made by this passage was, that forks were scarcely known before the time of Coryate, not only in England, but on the Continent, whereas an accurate examination of it ought to have led to the conclusion that in Italy at least the use of those articles was of long standing and universal occurrence, and it is not improbable that their use had never ceased from the time of the Romans."

The same writer continues, "It is tolerably certain that forks were not in use in this island about the time of Coryate; but it is perfectly certain that such articles must have been known here in the ninth century, from the evidence of this discovery at Sevington."

Amidst the magnificent display of plate and utensils at banquets in former days the want of forks is very conspicuous, and hence the necessity of washing the hands during and after meals, a custom to which there is such frequent allusion in Scripture, and from which arose the institution, in great households, of persons appointed to serve with basin, ewer and napkin; "the ewerer" being an officer of importance, and frequently of great rank, especially at coronation feasts. When Shakspeare wrote his Plays the use of forks was unknown, and we have in *Timon of Athens* an allusion to "dipping the meat," and this passage,

> "Methinks they should invite them without knives;
> Good for their meat, and safer for their lives."
> *Act* i, *Sc.* 2.

has this note by Ritson, "they were strangers at that period (our Author's time) to the use of forks."

In the same play one of Timon's false friends says, expecting a gift from him, "I dreamt of a silver basin and ewer to night."—*Act* iii, *Scene* 1.

Still, although the use of forks was rare, instances are to be met with of their possession in early times, but, regarded as objects of value on account of their scarcity; thus, in the inventory of the jewels and valuables belonging to the favourite of Edward II., Piers Gaveston, we find an item:—

> "Trois furchesces d'argent pur mangier poires."
> *Three silver forks for eating pears.*

After the introduction of forks in the XVIIth Century their handles, as well as those of the knives, were frequently very elaborately chased, or carved, in silver, or ivory, from designs by eminent masters.

Shakspeare's contemporaries, BEAUMONT and FLETCHER, allude in the *Queen of Corinth* to the foreign use of the fork :—

> " It doth express th' enamoured courtier,
> As full as your fork-carving traveller."
> *Act* iv, *Sc.* 1.

But the most interesting notice of forks, about the time of their introduction in England, is to be found in BEN JONSON'S Comedy, *The Devil Is An Ass*, first acted in 1616, but not printed until 1631. One of the characters is *Meercraft, a projector*, who has borrowed money from *Thomas Gilthead, a goldsmith*, and *Sledge* who is both *a smith, and constable.* They meet in the house of *Fabian Fitzdottrel, a Squire* of Norfolk, when *Gilthead* and *Sledge* direct *a Serjeant* to arrest the projector at their suits ; whereupon he expostulates with them :—

> " *Meercraft.* Why, master Gilthead,—landlord,
> Thou art not mad, though thou art constable,
> Puft up with the pride of the place, Do you hear, sirs,
> Have I deserv'd this from you two, for all
> My pains at court, to get you each a patent ?
> *Gilthead.* For what ?
> *Meercraft.* Upon my project of the forks.
> *Sledge.* Forks ! what be they ?
> *Meercraft.* The laudable use of forks,
> Brought into custom here, as they are in Italy,
> To the sparing of napkins."

After stating that his scheme would in effect be—

> " A mighty saver of linen through the kingdom,"

Meercraft proceeds to inform his two creditors—

> " Now on you two had I laid all the profits ;
> Gilthead to have the making of all those
> Of gold and silver, for the better personages ;
> And you, of those of steel for the common sort,
> And both by patent "
> *Act* v, *Sc.* 3.

The following Articles are the property of the LODGE of ANTIQUITY of FREEMASONS of LONDON :—

1. A piece of STONE of OLD SAINT PAUL'S CATHEDRAL, bearing the initials P. F. M.

2. An OAK SNUFF-BOX, made of timber from Old St. Paul's, with a bronze medallion of Sir Christopher Wren on the lid. On the reverse is a view of the centre of St. Paul's.

3. A MASON'S MALLET, used by Charles II. at the laying of the Foundation Stone of St. Paul's Cathedral, 1675, and handed to the King by the Architect. On a silver plate, let into the mallet, the event is recorded.

ST. PAUL'S CATHEDRAL, LONDON. The earliest mention of a Christian Church on this site is that of one built in 610 by Ethelbert, King of Kent; this was burnt in 691, rebuilt the same year, and destroyed by fire in 1083. It was rebuilt on a larger scale by the Norman Bishop Maurice, but not completed until 1240, by Bishop Niger. This structure was 690 feet in length and 130 feet in width, with a tower which was afterwards surmounted by a spire, together 520 feet high. It was set on fire through the carelessness of workmen in 1561, and almost entirely destroyed. In the course of five years it was restored, with the exception of the spire, by Queen Elizabeth; repaired in 1633 under Inigo Jones, who added a lofty Corinthian portico of fourteen columns at the west end. Hollar has preserved the recollection of this building, which was a curious mixture of Classic and Gothic styles. It was destroyed in the Great Fire of September 2nd, 1666. The present noble Cathedral was designed by Sir Christopher Wren; the "first stone" was laid by King Charles II., June 21st, 1675; the Choir was opened for Divine Service, December 2nd, 1696; and the last stone was placed on the lantern in 1710 by the great Architect's son, Christopher Wren.

4. THREE CANDLESTICKS, in the form of a Doric, Ionic, and Corinthian column, of the same height, each accurately proportioned. The gift of Sir Christopher Wren to the Lodge of Antiquity of Freemasons, of which he was Worshipful Master, and afterwards Grand Master of the Freemasons.

5. A CIGAR-CASE, formed out of an OAK, standing on Bosworth Field:—

> "Here pitch our tents, even here in Bosworth field."
> SHAKSPEARE'S *King Richard III.*, *Act* v, *Sc.* 3.

"The battle of Bosworth," said Master Mumblazen, "stricken between Richard Crookback and Henry Tudor, grandsire of the Queen that now is, *Primo Henrici Septimi*, and in the year one thousand four hundred and eighty five, *post Christum natum*."—SIR WALTER SCOTT, *Kenilworth*, vol. i., ch. xii.

6. TWO SILVER TROWELS, one used by H. R. H. the Duke of Sussex at the laying of the foundation stone of Hammersmith Bridge in 1825; the other used by the same Prince at the Caledonian Asylum in 1827. The Duke of Sussex was Grand Master of the Freemasons of England.

Exhibited by HENRY GRISSELL, *Member.*

A SILVER TROWEL, used by H. R. H. Frederick, Duke of York, in laying the first stone of the New Hall at Christ's Hospital, London.

Exhibited by the GOVERNORS OF CHRIST'S HOSPITAL.

SEALS FOR CHARTERS, &c.

"Here is your hand and seal for what I did."
King John.

THE custom of confirming charters, deeds, &c., by affixing the seals of the donors, came into this country with the Normans, before whose time such documents were testified by signatures, with the addition, usually, of the sign of a cross, or other mark. Thus, Ingulphus says, "The Normans do change the making of writings, which were wont to be firmed in England with crosses of gold and other holy signs, into printing wax." Worthy Gwillim tells us:—"About the time of *King Edward the Third Seales* became very common, so as not only those that beare *Armes* used to *Seal*, but other men also fashioned to themselves *Signets* of their own devising, some taking the letters of their owne names, some *Flowers*, some *Knots*, and flourishes, and others *Beasts* and *Birds*, or some other things, as now we behold daily in use."

Many of the seals of royal, noble, and knightly personages, of ancient abbeys and monasteries, of corporate cities and towns, are fine specimens of design and execution, and those which have come down to us are, fortunately, for the most part, in excellent preservation, and rank among the valuable records of bye-gone ages, most useful to the historian, and interesting to the antiquarian.

SEAL of WILLIAM FITZ-HELTE, Lord of the Manor of Aldington, co. Kent, appended to a Charter, granting the Church of Aldington to the Priory of Combwell. A *fac-simile* is given in *Archæol. Cant.* 29. The living of Aldington was once held by the learned Erasmus, and also by Richard Master, who was executed for aiding the imposture of Elizabeth Barton, the "Holy Maid of Kent," in 1534.

Seal and Counter-seal of Richard (Monachus) Archbishop of Canterbury affixed to his confirmation of the grant of the Church of Aldington, by William Fitz-helte, to the Priory of Combwell. Its date is about A.D. 1170–1180. The legend on the seal is—

SIGILLUM RICARDI DEI GRATIA CANTUARIENSIS ARCHIEPISCOPI.

The legend on the Counter-seal is—

RICARDUS DEI GRATIA TOTIUS ANGLIE PRIMUS.

Seal and Counter-seal of Stephen de Thornham, affixed to a Charter, wherein he grants to the Church of St. Mary Magdalen, Combwell, "septem solidos et octo denarios et obulum de decima Redditus ruei de Thorneham percipiendos ad quatuor anni terminos." The date about A.D. 1212. The legend on the Seal is—

SIGILL. STEPHANI DE THORNEHAM

and on the Counter-seal—

DEUS SALVET CUI MITOR (*sic*).

Seal of Hamo, son of Etard de Crieuequoer (*Crevecœur*), affixed to a Charter, by which he confirms to Rodbert, son of Eilmer Bedellus, a part of his land in Northblean, called Voxhole, for one acre of Warland "ad servicium domini Regis." It is without date, but the character of the writing would fix it as very early in the XIIIth Century, or about the time of King John. The legend is—

S. GILL. HA . . . CRVEPVER.

See 2 *Archæologia Cantiana*, p. 42, where the Seal is engraved.

Seal of Sir Thomas de Bikenore, Knight, affixed to his grant of the Manor of Bredhurst to Henry Nasard of London. It is without date, but, from collateral evidence, it may be assigned to the time of Edward I. or early Edward II. See 2 *Archæologia Cantiana*, p. 41, where the Seal is engraved.

Seal of Roger Dygge, affixed to a lease of the Manors of Northwode-Chasteners, &c. to Sir John de Northwode, Knight, and Joan his wife, for life. Dated 24th August, 42 Edw. III., 1368. Legend—

SIGILLVM ROGERI DYGGE.

Seal of Sir Richard atte Lese, Knight, affixed to the same Charter. The legend is

SIGILLUM RICARDI ATE LESE.

Seal of Sir Roger de Northwode, affixed to his release and quit claim to his mother Joan de Northwode, her heirs and assigns, of all his right in the Manor of Thurnham, and dated 20th August, 14 Ric. II., 1390. Legend on Seal—

SIGILLUM ROGERI NORTHWODE.

SEAL of RICHARD CHEYNE, affixed to a deed of entail of the Manors of Northwode-Shepey, Northwode-Chasteners, Thurnham, &c., made by Joan de Northwode (widow of Sir John) and her son Roger de Northwode, viz., that of Northwode-Shepey to the said Roger and his wife Alice and their heirs. It is dated 24th October, 17 Ric. II., 1393. Legend—

SIGILLVM RICARDI CHEYNE.

The coat of arms has six lioncels, 3, 2, and 1, a canton ermine, and is that of Shurland. The heiress of Shurland married the grandfather of Sir Richard Cheney, who thus seems to have adopted this coat instead of his own. Two members of this family were ennobled. Sir John Cheney of Sherland, who fought hand to hand with Richard III. at Bosworth, was made one of the Privy Council to Henry VII., and by him created Baron Cheney, 1487, and also a Knight of the Garter. He died without issue in 1496, when his title became extinct, but his estates went to his nephew, Sir Thomas Cheney, who was of great note in several reigns. In that of Henry VIII. he was Constable of Queenborough Castle, Governor of Rochester Castle, Warden of the Cinque Ports, Treasurer of the Household, and Knight of the Garter. He was Constable of Dover Castle, and Treasurer of the Household to Edward VI.; Warden of the Cinque Ports in the reign of Mary; and one of the Privy Council to Queen Elizabeth. This gallant Knight died in 1558, and his son Henry was created Baron Cheney of Taddington, co. Bedford, 1572, where he built a noble mansion. He died without issue in 1587.

SEAL of JAMES DE BOURNE affixed to a grant of the Manor of Northwode-Chasteners to Joan de Northwode and others, dated 20th May, 20 Ric. II., 1397. Legend—

SIGILLUM JACOB . . E BOVRNE.

SEAL of JOAN DE NORTHWODE, widow of Sir John de Northwode, and daughter of Robert Here, affixed to her grant of the Manor of Thurnham to trustees, dated 28th January, 21 Ric. II., 1397–8. Legend—

S . DNE . IOHNE . DE . NORWODE.

A Sir John de Northwode, whose father and grandfather were summoned as Barons, temp. Ed. II. and Ed. III., attended Edward III. in his wars in France, and was summoned as a Baron 1363. His wife was Joan, daughter of Robert Hart, of Feversham, and they had a son Roger. It seems probable that these are the same persons as those above-named.

Exhibited by SIR EDWARD DERING, BART.

The SEAL of ISABELLA, COUNTESS of WARREN, affixed to an undated grant of lands, &c., to Richard de Cumbes and his heirs. The date of this deed may be assigned to the middle of the XIIth Century. Isabella, Countess of Warren, was the wife of Hameline, natural son of Geoffry Plantagenet, Earl of Anjou. She died 13th July, 1199, and was buried in the Chapter-house, Lewes. The Countess is represented, on the seal, holding in one hand a hawk, the usual symbol of nobility and greatness, and in the other hand a sprig, probably the *planta genista*, in allusion to her husband's name. The Seal is engraved in WATSON'S *Memoirs of the Ancient Earls of Warren and Surrey*, at page 169, vol. i.

A Fragment of the SEAL of JOHN MOWBRAY, third Duke of Norfolk, Earl Marshal, Lord of Mowbray, Segrave, and Gower, affixed to a deed confirming to John Tymperley a messuage called Flauncheford, in the parish of "Reygate," dated July 4, 24 Hen. VI., 1445. On the shield in the centre are the Brotherton arms, surmounted by the crest, on a chapeau turned up, ermine, a lion statant, having on the right a shield charged with the Warren arms, and on the left the Mowbray lion. Above the Warren arms is an ostrich feather, this cognizance having been granted to Thomas Mowbray, Duke of Norfolk, by Richard II. The autograph of John Duke of Norfolk (which is of great rarity) appears under the fold of the deed. He died in 1461, and was succeeded by his son John as fourth Duke, at whose death in 1475, being last of the male line of the Mowbrays, the dukedom of Norfolk, with most of the great estates, eventually came to the Howards, through the marriage with Lady Margaret de Mowbray.

The SEAL of JOHN DE WARRENNE, seventh Earl of Warren and Surrey, appended to a charter of lands, dated 38 Henry III. On the seal is the figure of Earl Warren, clad in mail; his horse armed for war; its housings covered with the Warrene arms, "chequy;" on the left arm of the Earl is a shield charged with the same arms, and in his right hand is a drawn sword. On the reverse of the seal is a large shield "chequy," surrounded by the legend

SIGILLVM IOHAN̄IS COMITIS WARRENNIA.

Also engraved in WATSON'S *Memoirs.*

SEAL and AUTOGRAPH of JOHN LORD RUSSELL, K.G., Lord High Admiral of England, appended to a deed dated 32 Henry VIII.

He was the son of James Russell by Alice his wife, daughter and heiress of James Wyse, Esq., and grandson of Sir John Russell, Kt., Speaker of the House of Commons, 2 and 10 Henry VI.

JOHN RUSSELL, Gentleman of the Privy Chamber to Henry VIII., was appointed Comptroller of the Household, and a P. C.; created by patent, 9th March, 1539, Baron of Russell of Cheneys, co. Bucks; Lord Warden of the Stanneries; K. G. in 1540; President of the Western Counties. In 32 Hen. VIII. he commanded an army in France, and was made Lord Privy Seal; he officiated as Lord High Steward at the Coronation of Edward VI., in the second year of whose reign he defeated an army of rebels in Devon, and was created Earl of Bedford, 19th January, 1550. In 1540, Henry VIII., with whom he was a great favourite, bestowed upon him, at the dissolution of the monasteries, the site of the rich Abbey of Tavistock, and the large domains belonging thereto; and from Edward VI. he had a grant of the Monastery of Woburn, which has since become the principal seat of the family. The Earl died 15th March, 1554, leaving by his wife Anne, daughter and heir of Sir Guy Sapcote, an only son Francis, second Earl of Bedford, K.G., whose fourth son, Lord William Russell, was ancestor of William the first Duke of Bedford, so created 1694.

The arms on the seal are:—I. Quarterly 1 and 4, argent a lion rampant gules, on a chief sable three escallops argent, RUSSELL; 2 and 3, azure a tower argent, DE LA TOUR. II. Gules three herrings in fess hauriant argent, HERRING or HERRINGHAM. III. Sable a griffin segreant between three cross crosslets argent, FROXMERE. IV. Sable three chevronels ermine, a crescent for difference, WYSE.

Exhibited by THOMAS HART.

BRASS MATRIX of SEAL of the DOMINICANS or BLACK FRIARS of GLOUCESTER. This matrix is of pointed oval form, representing two saints under tabernacle work of very good design. The saint on the dexter side, probably St. Dominic, holds a sword by its point in his left hand, and a book in his right; the figure on the sinister side is tonsured, and holds a cross staff in his right hand, a book in his left. Beneath is a demi-figure, the head tonsured, the hands upraised in attitude of prayer. Legend—

S'. COMMVNE · FR'VM · PREDICATOR' · GLOVCESTRIE.

The date of this well-executed matrix may be about 18 Edward I., 1290, when that religious house was much enlarged.

BRASS MATRIX of the SEAL of the PREBENDARY of SAUL, GLOUCESTERSHIRE. This is one of the Seals for persons exercising ecclesiastical jurisdiction, made in accordance with Statute 1 Edward VI. It is of oval form, and bears an escutcheon of the royal arms surmounted by a crown; the supporters are a lion and a dragon. Legend—

SIGILLVM : REGIAE : MAIESTATIS : AD : CAVSAS : ECCLESIASTICAS :

In the exergue—

PRO : BEMBARII : DE : SALLE :

See account of Seals of this class in *Archæologia*, vol. iii, p. 414.

BRASS MATRIX of SEAL of the ALNAGER for the PORT of SOUTHAMPTON. Of circular form, the device a crowned head couped at the bust. Legend—

SIGILLVM DE SOWTHHAMTON.

The duty of the Alnager or Aulnager (from the French *Aulne*, an Ell), was as an officer of the Crown to examine into the assize of all cloths made throughout the land, and to fix seals upon them. Several statutes were passed in the reign of Edward III. on this subject, and it is not improbable that the head is intended for that sovereign.

Exhibited by the REV. S. LYSONS, M.A., F.S.A.

A SEAL of CANTERBURY, for the Recognizance of Debtors. It bears the head and bust of a king, and on his bust is a lion passant guardant, and on each side of the head is a castle-gate. It is probably to Edward I. that the Legend on the Seal alludes—

S. EDWARDI REG ANGL AD RECOGN DEBITOR APVT CANT.

A SEAL of the MAYOR of CANTERBURY, XIVth Century. Within a Gothic trefoil is a Castle, or probably a City Gate, of five towers, with entrance in centre, and a river flowing underneath. In each of the spandrils is a lion passant guardant. The Legend is—

SIGILLVM MAIORIS CIVITATIS CANTVARIE.

A SEAL of the HOSPITAL of ST. JOHN THE BAPTIST, or Northgate Hospital, Canterbury. In the centre is a figure of St. John, holding a crossed staff, accompanied by the Agnus, baptizing the Saviour, who stands in the River Jordan; the Holy Dove is descending upon Him. The Legend is—

SIGILLVM . SANCO . IOHANNES . BADISTVS.

The date about 1684.

Exhibited by the CORPORATION OF CANTERBURY.

A BRASS SEAL, $2\frac{5}{8}$ of an inch diameter. On the obverse is a ship in full sail, having on the poop a flag bearing St. George's Cross; in the top-castle are three spears. One sail is emblazoned with three demi-lions passant guardant impaling three stems of vessels. In the back-ground is a crescent and a star. The Legend, in Gothic characters, is—

SIGILLUM COMMUNE VILLE ET HUNDREDE DE TENDERDEN.

On the reverse is the figure of an Abbess crowned, holding in her left hand a pastoral staff, and in her right hand a book. She stands in a niche of tabernacle work, the cill of which is inscribed "Sc̃a Mildreda." Under the figure is a shield of arms having, on a bend three estoiles between four lions' heads erased. The Legend round the Seal is—

Ora . pro nobis : bā Mildreda ut . digni . efficia (*mur*) . promitionibus Xpi . (*Christi ?*)"

This and the two next Seals are engraved in BOYS'S *History of Sandwich*, vol. II, p. 815, and are noticed at p. 822. He reads the inscription as above (incorrectly, however, expanding "bā" into "benedicta," instead of "beata"). There is some doubt about the word supposed to be "promit (ss) ionibus." As to the coat under the figure of St. Mildred, GLOVER'S *Ordinary* (apud PAPWORTH, *Dict. of Arms*) gives, argent on a bend sable between four lions' heads erased gules, three estoiles or, for PILLESDEN, or probably, as BOYS suggests, for PITLESDEN, proprietors (temp Hen. VI., when the town of Tenterden was incorporated) of a manor of the same name, near the town. One of the family may, as BOYS again suggests, have given the Seal, or, more likely, was the first Mayor. The Seal may be referred to the reign of Henry VI.

A Brass Matrix, mounted in box-wood, bearing a ship in full sail, which is formed of a coat of arms, consisting of a paly . . . on a bend . . . three estoiles . . . between four griffins' heads erased. The Legend is—

SIGILLV . OFFICII . MAIOR . VILLA . HUNDREDE . de . TENTERDEN.

In the reign of Henry VI. this town was incorporated, and annexed as a member of the port of Rye; a new charter was granted 42 Elizabeth, under which the town is governed by a mayor, twelve jurats, and an unlimited number of freemen; there are also, a town-clerk, chamberlain, and two serjeants-at-mace.

The church is dedicated to St. Mildred.

A Seal, having thereon a three-masted ship of war in full sail, with a raised stern. The Legend round is—

S: OFFICII MAIORATVS VIL: ET HVND: DE TENTERDEN : + :

Exhibited by the Mayor and Corporation of Tenterden.

A Silver Seal. It bears a maid naked, standing on a spherical stone, holding in her right hand a stone ball, and in her left hand a branch. The Inscription is—

SYGVLLVM · MAIORAT · VILLE · DE · MAYDSTONE · MVTATVM .

In the field is the date, 20 . DIE FEB^{y} ANO 1567.

A Brass Seal. The Bridge and Town, with the River Medway, allusive to the name of the town. Inscribed—

SIGILL: COM: VILLE : REGIS : DE : MAYDSTON ✠

A Brass Seal, inscribed like the preceding, with the arms of Maidstone.

A Brass plain heater-shaped Seal, bearing the arms of Maidstone, not inscribed. The arms are, or, a fess wavy azure between three torteauxes, on a chief gules a lion passant guardant or.

A Seal of box-wood. A shield with the arms of Maidstone. Inscription—

SIGILL · MAIORAVS · VILLE · REGIS · DE · MAYDSTON ✠

A box-wood Seal of the Free-school, having a shield bearing a cross charged with five mullets; the same Arms are on the left of the doorway of the Master's residence in Earl Street, Maidstone.

Some of the above Seals are engraved on the title-page of James's *Charters of Maidstone.* Butterworth. 1825.

Exhibited by the Corporation of Maidstone.

A Silver Seal of Thomas de Rokeby; circular; diameter 1 inch, having thereon an escutcheon of the arms of Rokeby (argent) a chevron (sable) between three rooks (proper); with the Legend, in Black Letter—

SIGILLUM : THOME : DE ROKEBY.

Mr. Waterton conjectures that this may have been the Seal of Sir Thomas de Rokeby, of Rokeby and Mortham, Yorkshire, temp. Edw. III. He was distinguished at the battle of Neville's Cross, in 1346.

A Silver Seal of Simon Covellt, also circular, $1\frac{1}{10}$ inch in diameter; having thereon an escutcheon couché, charged with three crescents, and a mullet in nombril point, and ensigned with a helm; the crest is a crescent. The Legend, on a scroll, in Black Letter, is—

S : SIMONIS : COVELLT.

The design appears to be Flemish, of the latter part of the XVth Century.

Exhibited by Edmund Waterton.

A Silver Seal, circular, with the arms of Andrews, of Bisbrooke, co. Rutland, thereon engraved: Azure a cross ermine between four *fleurs-de-lys* or. Crest, a demi-lion double queued or crowned argent, holding in his paw a heart gules. These arms were granted to Anthony Andrews of Besbrooke, co. Rutland, in 1583.

A small Silver Seal, temp. XVIth Century, having thereon a demi-Virgin, hair dishevelled, crowned with an Eastern crown, on either side the letters B. H. Probably intended for the Arms of the Mercers' Company.

A Silver Triple Seal, temp. XVIIth Century. On the three sides of the Seal are engraved the arms, crest, and cypher of the family of Minors: Gules a fess between three roundels argent. Crest, a dexter cubit arm naked, the hand grasping a lion's gamb erased, all proper. Gwillim gives "Gules a fess argent between three plates," for Richard Minors, who married Elizabeth, daughter of Sir John Wake, Bt.

Seal to a Grant from Thomas Hunte, "Armiger," of Tychmersh, co. Northampton, to John Barnvile, Richard Dudley, and others, of seven cottages, with a garden adjoining at "Towrchill." To this deed, which is dated 20th June, 33 Hen. VI., is appended the Seal of Thomas Hunte, on which is represented, a chevron within a bordure charged with roundels. Two foxes support the shield. Crest, a talbot's head erased. Legend—

S. thomas hunte.

This Seal is engraved in the *Proceedings of the Society of Antiquaries.*

A Silver Seal, temp. XVIth Century, on which are represented the arms of the More family of More Hall and Bank Hall, both in the county palatine of Lancaster, viz., Argent, three greyhounds courant in pale sable, collared or. The arms of the Mores were re-granted by Patent 9 Elizabeth, 1567, by Dalton, Norroy King of Arms.

The family of More was early seated in Lancashire, and reckons some eminent men among its members. One of these, Sir William de la More, was made a Knight Banneret, by Edward the Black Prince, at the battle of Poictiers. He wrote the lives of the Kings Edward II. and III. His descendant, Colonel John More, defended Liverpool against Charles I., and his son and heir Edward, of More Hall, was created a Baronet in 1675 ; the title remained in the family for four generations, till the death of Sir William More, in 1810, without issue male. This family does not appear to be at all connected with the Mores of Loseley, co. Surrey, which manor was purchased by Sir Christopher More, Sheriff of Surrey and Sussex, 24 Henry VIII., and is now in possession of James More-Molyneux, Esq., F.S.A., by the marriage of Margaret, heiress of More of Loseley, with Sir Thomas Molyneux. These Mores have for arms, azure on a cross argent, five martlets sable.

A Silver Seal, dug up near Market Deeping, co. Lincoln. The arms on the Seal are those of John Tetley of King's Lynn, co. Norfolk (son of Thomas Tetley of Tetley Hall, co. Chester), who lived temp. Elizabeth. The arms are, argent on a fess sable between six cross crosslets fitché, of the second three escallops or. Crest, an escallop.

Exhibited by Joseph Jackson Howard, LL.D., F.S.A.

A Leaden Bulla of Pope Paul V., 1605–1621. In execution, very superior to the greater part of the Papal series.

An impression of the Annulus Piscatoris, or Fisherman's Ring, used as the Seal by the present Pope, Pius IX.

Exhibited by the Rev. James Beck, M.A.

Seal of the Vicar-General belonging to William (Laud) Archbishop of Canterbury, 1633 ; recovered in digging the foundation of London Bridge in 1827, and presented by Viscount Melville to William (Howley) Archbishop of Canterbury, Feb. 1830.

In the upper part of the Seal is an Angel, holding in his right hand a sword, having near it a scroll with the word "Percute" (*strike*), and in his left hand the balance, with the motto "Perpende" (*weigh*). Above his head is a canopy, and he stands upon an open-work battlement, beneath which is a shield of arms, being those of the See of Canterbury, impaling Laud, viz., sable on a chevron or three stars between as many crosses patée fitchée gules. The Legend round the Seal is—

SIGILLVM · VICARII · GENERALIS · D. GVLIELMI : ARCHIEPISCOPI .
CANTVARIENSI^{S}.+

William Laud was born at Reading, 1573 ; educated at St. John's College, Oxford, of which he became President in 1611 ; Bishop of St. David's in 1621 ; Bishop of London in 1628 ; and, on the death of Dr. Abbot, was made Archbishop of Canterbury, 1633. Being accused of high treason, he was brought to trial March 12th, 1644, and executed Jan. 10th, 1645.

Exhibited by the Surrey Archæological Society.

FOUR ELECTROTYPES of the GREAT SEALS of GERMAN EMPERORS:—

I. SEAL of SIGISMUND, born in 1367; King of Hungary in 1387, of Bohemia in 1419, and elected Emperor in 1411. He was made a Knight of the Garter in 1416, 4 Hen. V., and died in 1436–7. On the Seal he is represented with a sword in his right hand, as well as with the sceptre in his left. $4\frac{1}{8}$ inches diameter.

II. The GREAT SEAL of the EMPEROR ALBERT II., born in 1399; he married Elizabeth, daughter of the Emperor Sigismund, and at that Prince's death was elected as his successor in the Empire in 1438, but only reigned one year. He was embroiled in a war with the followers of John Huss and Jerome of Prague, who were burnt in his predecessor's reign. He was also elected a Knight of the Garter, 17 Henry VI. He is represented on the Seal enthroned in state under a rich Gothic canopy, with heraldic supporters, and around are shields of arms of the States and Kingdoms composing his Empire.

III. OBVERSE of the GREAT SEAL of the EMPEROR FERDINAND I., who was born in Spain in 1503; crowned King of Hungary and Bohemia in 1527; elected King of the Romans in 1531; and, at the abdication of his brother Charles V., became Emperor in 1556. He was made a Knight of the Garter in 1522, 14 Henry VIII. He was a friend to learning and learned men; he died in 1564. On the obverse of the Seal the Emperor is represented enthroned in state, with the arms of the kingdoms around.

IV. The REVERSE of the foregoing, which has the Imperial Eagle displayed on a large scale, surrounded by shields of the Empire.

IMPRESSIONS of the SEAL of King's College, Cambridge; 3 inches in diameter, gilt.

Exhibited by CHARLES JOHN SHOPPEE.

CIVIC INSIGNIA.

" I see lord mayor written on his forehead,
The cap of maintenance and city sword
Borne up in state before him."
MASSINGER'S *City Madam.*

THE Lord Mayor's Mace was not included in the Exhibition at Ironmongers' Hall, as it was required for a festival at the Mansion House; but as a Collection of the Corporation Maces can hardly be considered complete without it, the description of it is herein inserted.

MACE of the LORD MAYOR of the CITY of LONDON.

A MACE of silver gilt, of fine and elaborate workmanship, 5 feet 3 inches long. The bowl of the head is divided by vertical bands into four compartments, in three of which are royal badges crowned, viz., the fleur-de-lis, the rose and thistle united, and the harp, each of them accompanied by the letters G. ij. R., the initials of George II.; in the fourth compartment are the city arms. On the flat top of the head are the royal arms. The head is surrounded by the usual circlet of crosses and fleurs-de-lis, from which spring the arches of the crown, surmounted by an orb and cross. Below the bowl are projecting arabesque figures ending in scrolls, and connecting it with the stem. The latter is of the baluster form, with several knobs; below the upper one is inscribed, "The Right Honourable Sir Edward Bellamy, Knt. Lord Mayor, 1735." Towards the lower end of the stem, "John Elderton, Esq. Common Cryer and Serjeant at Armes, 1735." Other portions are inscribed, with dates of repairs and re-gilding of the mace, with the names of the Lord Mayors at the time. From the royal initials, and the style of the work, the mace would appear to have been made in the year 1735, which is the earliest date given in the inscriptions.

The MACES of the WARDS of the CITY of LONDON.

The Wards are twenty-six in number, but as there are three divisions in Farringdon-Without, and two each for Aldersgate and Cripplegate, there are in all thirty maces. The earliest of these belongs to the Ward of Cheap, date 1624, reign of James I., of which an

illustration is given, and which affords an idea of the general style of the maces. Of the reign of Charles I., there are seven maces; Walbrook, Broad Street, Lime Street, and one of Cripplegate-Within, Aldersgate, Cornhill, and Langbourn. The greatest number are the maces belonging to the time of Charles II., viz., those of Bridge, Bassishaw, Bishopgate-Without, Cripplegate-Without, Billingsgate, Cordwainers, Queenhithe, Dowgate, Tower, Coleman Street; the three for Farringdon-Without, Castle-Baynard, and Farringdon-Within. Two large and handsome maces belong to the reign of William III., Vintry and Candlewick, and a smaller one for Portsoken, the latter having a portion which must have belonged to the time of Charles II. The remaining maces, although parts of them also pertained to earlier reigns, are placed under that of George I., whose initials or arms appear thereon. With the single exception of the Tower Ward, the maces are made very much on one plan, the head being shaped as a cup or bowl, and sometimes supported on the stem by scrolls. In most instances the four royal badges are embossed or applied on the bowl; and the maces vary in length, from 15 inches, St. Giles, Cripplegate, to 33 inches, Vintry. They have been classed according to the reigns, rather than in alphabetical order, as being more interesting to the Archæologist.

King James I., 1603—1625.

I. Mace of Cheap Ward, silver gilt, 1 foot 10½ inches long. The stem, a plain cylinder divided in two lengths by a collar, terminates in a large pommel. On the lower part is inscribed, "*This Mace was Repaired, mended, and Gilt at the Charge of the Right Worshipful S. Samuel Fludyer Knt & Alderman, anno* 1756." On the upper part of the stem is the inscription, "*This Mace was Repaired and Gilt at the expense* of the Worshipfull William Thompson Esq. M. P. *Alderman of Cheap Ward* and Sheriff of London and Middx. 1822. *Richard Brook Esq. Deputy.*" The head of the Mace is an inverted half-sphere, the oldest part of the insignia, having on the upper rim an inscription, "*At the charge of Cheapward and the Inquest, Thomas Shingler being forman,* anno 1624;" and below, "*The Crowne was superaded to this mace by ye Inquest of ye ward of Cheap, anno* 1678, *Matthew Meriton, fforeman.*" The bowl is divided by narrow ribbed bands into four compartments, in each of which is a royal badge under a crown, viz., the fleur-de-lis, rose, thistle, and harp. On the flat top of the bowl are the royal arms and supporters of James I. The bowl is finished by a cresting of fleurs-de-lis and crosses patée, mutilated to make room for a narrow band, from which rises a four-arched crown surmounted by the orb and cross. On the orb is inscribed, "*The upper part of this Mace new Made the whole guilt at the Expence of Mr. Jas Stamp, goldsmith, comne councilman and foreman of Inquest, anno* 1778." The plate-mark *g* answers to the year 1624. This mace, of better design than many of later date, was drawn and engraved by Mr. John Sachs.

KING CHARLES I. 1625—1648.

II. MACE of WALBROOK WARD, of silver gilt, 2 feet 5 inches long. On the bowl, separated by female therm figures, and under flattened arches of bay leaves, are the four royal badges crowned, and having the initials C. R.; the bowl is surmounted by a crown of depressed arches with the orb and cross, and on the flat top are the royal arms of Charles I., on which an escutcheon has been added with the coat of Nassau (William III.) The bowl is united by three plain scrolls to the cylindrical stem which is in three unequal divisions, and ending in a plain round pommel, whereon are the City arms, and inscribed, "*The gift of the Inquest to Walbrooke Warde*, 1634", and "*Renewed & enlarged by the Inquest An°.* 1662." In the middle division of the stem is inscribed, "*This Mace was Repaired & Gilt at the Expence of the Worshipful Michael Gibbs, Esq^re. Alderman of Walbrook Ward and Sheriff of London & Midd^x. Anno Domini* 1840." On the lowest part of the stem is inscribed, "This mace was enlarged and re-gilt at the expense of the common council of Walbrook ward, as a token of their respect to the right Hon^ble David Williams Wire, on the occasion of his becoming Lord Mayor of the City of London after having been seven years alderman of the said Ward. He served also the office of Sheriff of London and the County of Middlesex in the year 1853. Anno Domini 1858."

III. MACE of BROAD STREET WARD, silver gilt, 2 feet long. On the bowl are the four royal badges under crowns, between palm branches, and divided by therm figures; on the top are the arms of Charles I., a small arched crown surmounts the bowl.

The stem is divided by a collar, and terminates in a pommel on which are the City arms. On the stem is inscribed, "*The guift of M^r. Mathew Forster, An°.* 1635, *To the Ward of Broad Street, London.*" Inscriptions also record repairs in 1831 and 1850.

IV. MACE OF LIME STREET WARD, silver gilt, 1 foot 9½ inches long. On a plain cylindrical stem, in two divisions ending in a plain round pommel, is inscribed, "✠ *This Mace was made at the charge of Lime Streete Warde Anno* 1637." At the end of the pommel are the City arms. The head is of cup-shape, divided in four compartments by narrow beaded bands, and having the four royal badges crowned, with the initials C. R. in large ornamental capitals. The bowl terminates in a jewelled band and handsome cresting of fleurs-de-lys and crosses patée, and on the top are the arms of Charles I. with their supporters, and the motto of the garter. There is a plate-mark, the small *v*, of the year 1637.

V. The MACE of CRIPPLEGATE WARD WITHIN, silver gilt, 1 foot 11 inches long. The head is different from all the other maces in the character of the badges, which consist only of the harp twice, and the cross of St. George twice, each within an oval scroll shield, on the top of which is a small thistle; these are separated by small therm figures, crowned with plumes, and ending in foliage carried round the bottom of the bowl. The cresting consists of intertwined garlands of leaves and acorns, between six oval shields, whereon alternately are the harp and cross of St. George. On the top of the bowl is a highly raised boss, whereon are the royal arms and supporters, and under a crown between the initials C. R. On the head is an inscription, pounced, "*This Mace was Altered in the yeare* 1660 *at the charge of the ward of Criplegat w^th in.*" The stem is in three unequal divisions parted by two bold collars, and ending in a handsome

pommel, on which is inscribed, "*The guift of the wardmote inquest of Crepplgate ward within: in anno Dom.* 1640, *to be kept for the ward for ever.*" The pommel ends in a broad flat plate inscribed with the City arms. On the middle of the stem is recorded the election of Thomas Challis, Esq., as Alderman, Sheriff, and Lord Mayor.

VI. MACE of ALDERSGATE WARD, silver gilt, 18 inches long, of elegant shape. The bowl has the four royal badges crowned, separated by therm figures of rude execution, and is supported on the stem by three scrolls of winged figures. On the top is a shield of arms, within the garter, of Charles I., with his initials. An arched crown has been added with a large orb and cross. The cylindrical stem is in four compartments divided by small plain collars, and is covered with a pattern consisting of a stem from which spring leaves and acorns, and a continued band whereon is inscribed, "*The gift of S^r. John Wollaston K^nt and Alderman of this ward of Aldersgate. For the use of succeeding Inquests of the saide ward.* 1652."

VII. MACE of CORNHILL WARD, silver gilt, 2 feet 6½ inches long. On the bowl are the four royal badges crowned, on panels, with pounced grounds between terminal figures. On the top are the royal arms of Charles I. Above the bowl rises a crown of four arches, with the orb and cross. On the lower part of the bowl is a flower, perhaps intended for a rose; four plain scrolls unite the head to the stem, which is plain in three divisions, separated by two collars; the pommel also plain has faintly engraved on it, "Cornhill," and the date 1657; the City arms are also on the bottom of the pommel.

VIII. The MACE of LANGBOURN WARD, silver gilt, 25½ inches long. The head is large, with a wide arched crown; on the bowl, under flat arches of laurel and divided by therm figures, are the four royal badges between the initials C. R., on the top are the arms of Charles I. The stem is divided into three parts by two gadroon collars, and at the end of the pommel are the City arms with the initials W. W., and "LANGBONE WARDE." On the stem is inscribed, "The Crown was added and new Gilt 1813, Sir Jn° Eamer, Kn^t Alderman," with the names of the deputy and common council-men of the Ward.

KING CHARLES II. RESTORED. 1660—1685.

IX. The MACE of BRIDGE WARD, silver gilt, 1 foot 9¾ inches long. The bowl, which is rather cylindrical, has embossed on shields the four royal badges crowned, with the initials C^II R. on either side, and between embossed therms connected with each other by foliage. On the top are the arms of Charles II., with the badges of the rose and thistle. The stem is divided in the centre by a moulded collar, and ends in a moulded globular pommel foliated, with the City arms thereon. On the stem is inscribed, "*The Mace of the Bridge Ward, made in the yeare* 1660."

X. MACE of BASSISHAW WARD, silver gilt, 18 inches long, with a cylindrical stem in three divisions, on the lower of which are three projecting scrolls, and at the end are the initials MB punched in. The bowl is rather large, having the royal badges and therm figures, as on the Bridge Ward Mace, and C. R. to each badge. On the top are the royal arms with C^II R. This mace is probably in its original state.

XI. Mace of Bishopsgate Ward, silver gilt, 1 foot 9½ inches long, with arched crown depressed, surmounted by the orb and cross. On the bowl are *appliqué* the four royal badges crowned upon shields, with C. R. on either side, and between embossed therms connected by foliage. On the top are the royal arms. The bowl is supported by four scrolls with female heads on the stem, which is a plain cylinder with a moulded gadroon collar in the middle, and ending in an enriched pommel.

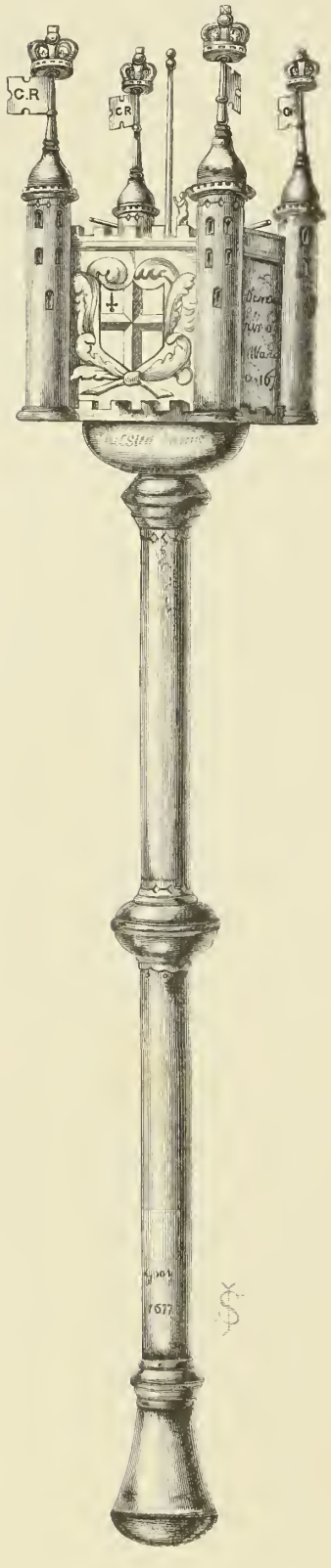
XII. The Mace of Cripplegate Without, or St. Giles, silver gilt, 14½ inches long. On the bowl between winged therm figures are the four royal badges crowned, and on the top are the royal arms with the initials C$^{\text{R}}$ R. within the garter and motto. The head is finished by a cresting of fleurs-de-lis and crosses patée, and supported by three scrolls on the stem. The latter is in two divisions; on the upper the City arms are engraved; and on the bottom of the pommel a cripple with "S$^{\text{T}}$ Giles Cripplegate." On the stem is inscribed, "*Edmund Harrison Imbroyderer to King Charles y$^{\text{e}}$ first and King Charles y$^{\text{e}}$ 2$^{\text{d}}$ gaue this Mace to y$^{\text{e}}$ Parishioners of y$^{\text{e}}$ freedome of y$^{\text{e}}$ Parish of S$^{\text{t}}$. Giles without Criplegate London for theire use* 1664." Also, "*Repaired & gilt* 1843, *Sir Matthew Wood Bar$^{\text{t}}$. M.P. Alderman, Richard Dixon Esq. Deputy.*" On the pommel is inscribed, "Thomas Challis Esq$^{\text{R}}$. *Elected Alderman the 6$^{\text{th}}$ Oct$^{\text{r}}$.* 1843, *Chosen Sheriff in the Year* 1846, *and Lord Mayor in the Year* 1852, *George Meadway Esq$^{\text{r}}$. Deputy.*"

XIII. Mace of Billingsgate Ward, silver gilt, 21 inches long. On the bowl are the four royal badges crowned, separated by scrolls, and ending in a crown of which the hoops are much depressed. On the top of the bowl are the royal arms of Charles II., and it is united by three projecting scrolls to the stem which is divided by a collar, and ends in a large flat base, on which is engraved "*Billingsgate Ward* 1669. 34$^{\text{oz}}$ 2$^{\text{dw}}$". On the upper part of stem is inscribed, "This Mace was repaired and regilt in the Mayoralty of Sir Will$^{\text{m}}$ Leighton, K$^{\text{nt}}$. Alderman of this Ward 1806"; also, "This Mace was repaired and regilt in the mayoralty of Thomas Sidney Esquire Alderman of this Ward in 1853." On the lower division, "This mace was repaired and regilt in the mayoralty of Anthony Brown Esquire Alderman of this Ward in 1826." On the pommel the names of two of the beadles are inscribed. The cover or top of the mace has a bayonet joint, and when unscrewed the bowl forms a standing cup. The plate-mark on the bowl is the Court hand letter N (ℕ) for the year 1670, with the lion passant and leopard's head. The initials I. B. are probably those of the plater.

XIV. Mace of Cordwainers' Ward, silver gilt, 2 feet 1 inch long. On the bowl, divided by therm figures, are the four royal badges crowned, embossed on shields. An arched crown, with depressed bows, of later date, surmounts the bowl, on which are the arms of Charles II. The cylindrical stem divided in three parts by plain collars ends in a round pommel, whereon is inscribed, "*This mace was bought by y$^{\text{e}}$ inquest of Cordwayner Ward, anno dom.* 1669, *for y$^{\text{e}}$ use of the ward in y$^{\text{e}}$ year* 70." At the bottom of the pommel are the City arms. On the upper and middle parts of the stem the names of the Inquest are inscribed. In the lower division, "*This mace was new gilt and the cross added in the year* 1733, *by M$^{\text{r}}$. John Lancashire, common Councill man of y$^{\text{e}}$ upper precinct of S$^{\text{t}}$. Mary Aldermary.*" Inscriptions also record the repair in 1776 by Mr. Deputy William Poole, and the regilding in 1855 by Alderman Salomons.

XV. Mace of Queenhithe Ward, silver gilt, 1 foot 10 inches long. The bowl, which is without arches, is embossed with the four royal badges, crowned, and separated from each

other by male therm figures of Satyrs. On the edge of the bowl is a cresting of fleurs-de-lis and crosses, and on the top are the arms of Charles II. with the supporters. The stem is a plain cylinder divided in three lengths by two collars, with a plain round pommel, whereon is inscribed, "*for y*ᵉ *ward of queen hithe An. Do.* 1669." The City arms are engraved at the bottom of the pommel.



XVI. MACE of DOWGATE WARD, 2 feet 3½ inches long. This mace is different from any hitherto described. The stem is of a dark hard wood, divided by a moulded and embossed collar, the ends being prolonged out into leaves, and, as well as the embossed pommel, of silver gilt. The head or bowl is silver gilt, and has five divisions between winged female therms; in four of the compartments are the royal badges crowned, and in the fifth the City arms. On the top are the arms of Charles II., with supporters and motto, the back-ground is covered with roses. On the socket of the centre collar is inscribed, "*Thomas Seward foreman* 1671," and also, "*Robert Holder Foreman of the Inquest* 1771." And on the necking under the bowl, "*Repaired by Alderman John Johnson Esq. Febʸ.* 1840, *Elected Octʳ.* 1830."

XVII. MACE of the TOWER WARD, of silver; it has a plain cylindrical staff, 1 inch in diameter, and 18½ inches long, in two compartments formed by moulded and gilded collars. On the stem are the following inscriptions:—I. "QUESTMEN 1671. *John Light, Stephen Pitts, John Ferney, Peter Baldwin, Francis Pigott, Richard Linney. William Peake, Thomas Rogers, Thomas Olton, John Waters, Stephen Barge.*" II. "*This mace was Repaired* by yᵉ Inquest *of Tower Ward in yᵉ year* 1726. *Mʳ. Tho. Carbonell Foreman.*" III. "*Repaired and Beautified* by the *Inquest* 1772. *Pro vobis non nobis.*" On the lower half of the staff is the inscription, "*Crowned by Thomas Gray, Foreman,* A° 1677. *Finis coronat opus.*"

The head of this noble mace differs altogether from the usual type of Ward Maces, being intended to represent the White Tower of London on a demi-inverted sphere. Each of the four round turrets, at the angles, has a vane with C. R., surmounted by a gilt crown. On the flat roof of the tower is a flag-staff, gilt, with four cannons and a sentinel. The sides of the tower are engraved:—I. The royal arms, supporters and crest of Charles II.; II. The City arms; III. The figure of Justice, with sword and scales; IV. an inscription, "*James Denene,* foreman *of Tower Ward, June* 20ᵗʰ 1671." The mace, from a drawing by Mr. Charles Baily, Architect, is engraved by Mr. John Sachs.

XVIII. The MACE of COLEMAN STREET WARD, silver gilt, 2 feet 3 inches long, with arched crown. On the bowl are the four royal badges crowned, between therm figures, supporting arches of leaves. On the top are the royal arms of Charles II. The stem is united to the head by four scrolls, and is in two divisions, parted by a moulded collar, and ending in a handsome pommel, on which is inscribed, "NEW MADE & 11^{oz} ADDED *at y^{e} charg of S^{r}* JOHN BVCKWORTH K^{T} & ALDERMAN *of this* WARD *of* COLMAN STREET, 1684." On the upper part of the stem is inscribed, "W^{M} HUNTER ESQ^{R} ELECTED ALDERMAN 1845, LORD MAYOR 1851." On the lower part, "WARREN S. HALE ESQ^{R} ELECTED ALDERMAN 1856, SHERIFF, 1858."

MACES of FARRINGDON WARD WITHOUT, of which there are three, for the Parishes of St. Sepulchre, St. Andrew, and St. Dunstan in the West.

XIX. MACE of ST. SEPULCHRE'S, silver gilt, 2 feet 5 inches long; the bowl is large, having the four royal badges with plain shields between of Louis Quatorze pattern. On the top are the arms of Charles II., and motto, and the bowl is surmounted by a crown with depressed arches. The stem is a plain cylinder in two divisions, separated by a large repoussé collar, and ending in a large ornamental pommel. On the lower half of stem is inscribed, "*The gift of the Inquest of the Parish of S^{t}. Sepulchre's, London, Anno Dom.* 1688. *Mr. Robert Blackett, Foreman.*" On the upper half, "*Repair'd at the expence of Tho^{s}. Nowell Com^{n}. Council. Gilt at the expence of the Parish* 1752. *Sim^{n}. Bradley, Rob^{t}. Pope, Rob^{t}. Wilkingson, W^{m}. Banister, Churchwardens.*"

XX. MACE of ST. ANDREW'S, of silver gilt, 2 feet 2½ inches long. The bowl has the four royal badges between foliage. On the top are the arms of Charles II.; surmounting the bowl is a wide-arched crown. The stem is divided by two plain collars into three parts, and ends in a round pommel with flat bottom, whereon is engraved St. Andrew with his cross saltire. On the pommel is inscribed, "*This Mase was new made (with an addition) at the charge of Anthony Hartley, being then Foreman of the Quest, An^{o}. Do^{i}.* 1678." On the middle of the stem, "*This Mace was Gilded & y^{e}. Crown aded to it against S^{t}. Thomas Day,* 1696, *Cap^{t}. Thomas Pitts, Foreman of the Quest.*"

XXI. MACE of ST. DUNSTAN'S, silver gilt, 2 feet 4 inches long, with flat-arched crown, orb and cross ornamenting the bowl, whereon are embossed the four royal badges crowned, and separated by winged figures ending in foliage. On the top are the arms of Charles II. A large repoussé collar divides the stem, which terminates in a pommel of the same character, and having on it a Tudor rose. On the base of the bowl is inscribed, "*S^{t}. Dunstan's the West London.* 59 oz."

XXII. MACE of CASTLE BAYNARD WARD, of silver, 1 foot 11 inches long, the head, which is of elegant shape, is gilt, and surmounted by an arched crown. On the bowl are the four royal badges, separated by winged figures ending in foliage. On the top are the arms either of Charles II. or James II. with the supporters. The silver stem is quite plain and divided by a collar, and terminates in a globular pommel, on the underside of which are the City arms. The stem is united to the bowl by a gilt collar representing a circular tower masoned and castellated, in allusion to the name of the ward. There is neither date nor inscription.

XXIII. The MACE of FARRINGDON WARD WITHIN, silver gilt, 2 feet 7 inches long. On the bowl are the four royal badges under imperial crowns, separated by therm figures; on the top, which has an arched crown, are the arms of Charles II. The stem is in three parts divided by two bold repoussée and corded collars, with three scrolls under the bowl. On the stem are the inscriptions, "EDWARD EAGLETON ESQ^R. ALDERMAN. *Tho^s. Jefferson Holt Esq. George Virtue Esq. Deputies.* FARRINGDON WARD WITHIN, *Benjamin Samuel Phillips Esq. Alderman.*" Also, "FARRINGDON WARD WITHIN, *Gilt and Repaired* 1801, WILLIAM NEWMAN *Esq.* ALDERMAN, *Daniel Pinder Esq. Deputy.*" "*Gilt and Repaired* 1844 *Right Worshipful* THOMAS KELLY ESQ ALDERMAN, LORD MAYOR 1836. ROBERT WESTWOOD *Esq.* HENRY PRICHARD Esq. *Deputies.*" The stem terminates in a bold repoussé pommel.

KING WILLIAM III. 1688—1702.

XXIV. MACE of VINTRY WARD, silver gilt, 2 feet 9 inches long. This is the largest of the Ward Maces, and is very handsome. On the bowl are embossed the four royal badges crowned between the initials W. R., and separated by winged figures ending in foliage. On the top are the royal arms within the garter and motto, with the supporters, and on the ribbon is the motto of William III., JE MAINTIENDRAI, which are between the initials W. R. The head is surmounted by a crown of tall slender arches with the orb and cross. Two ornamental collars divide the stem in three compartments, which are ornamented with a vine in leaf and fruit, worked by the punch, this, like the preceding mace of Castle-Baynard, having allusion to the name of the ward. The pommel, which is large, is embossed with a rose and a thistle in flower, and inscribed round the edge, "*The making & gilding of this Mace, at y^e. charge of M^r. Stephen Thompson,* 1698." At the bottom of the pommel, "*Vintry Ward,*" and "*S^r. Tho. Abney Kn^t. Alderman.*" Four scrolls unite the bowl to the stem.

XXV. MACE of CANDLEWICK WARD, of silver, parcel gilt, 2 feet 8 inches long. This is a handsome mace, of which the stem is silver, the collar and pommel being gilt. The bowl is large and divided by female therms, crowned with fruit and leaves, into five compartments, four containing the royal badges crowned and between the initials W. R.; in the fifth panel under a flat open crown is the coat of Nassau, billetée a lion rampant, above which are the initials W. R. On the edge of the bowl is a cresting of fleurs-de-lis and crosses, surmounted by a crown of depressed arches, with the orb and cross. On the top of the bowl are the royal arms of William III. on a centre raised even higher than the cresting. The collar in the middle of the stem is repoussé, as is the large pommel, whereon is a rose and thistle, and on the end the City arms engraved. On the stem is inscribed, "CANDLEWICK WARD, *January,* 170½. *S^r. Tho. Lane, Alderman. M^r. Tho. Humfreys, Dep^y. S^r. Edw. Wi – s, M^r. Benj. Henshaw, M^r. Rich. Parker, M^r. Phil. Nisbett, M^r. Rich. Cope, M^r. Cha^s. Leane, M^r. Jn^o. Whitehill, Common Councellmen. M^r. Geo. Wilson, Foreman. M^r. Geo. Pyle, M^r. Isaac Dent, M^r. Jn^o. Whitmore, M^r. Tho. Hubbert, M^r. Zech^h. Gisborne, M^r. Isaac Wilson, M^r. Will. Dixon, M^r. Geo. Hammond, M^r. Will. White, M^r. Jn^o. Blackleech, M^r. Tho. Davies, M^r. Tho. Chapman.*" Also, "*New gilt at the expense of the Inquest* 1776." A list of the Inquest is also recorded, and an inscription, "*Sir Geo^e. Carroll Kn^t. elected Alderman Dec.* 1839, *Lord Mayor* 1846–7. *Jeremiah Evans Dep^y.*"

XXVI. MACE of PORTSOKEN WARD, silver gilt, 25 inches long. The bowl is in four compartments divided by straight bands of bay leaves. In two of the panels are the arms *engraved* of William III. within the garter, and having the initials W^III^ R.; the arms of the City are also given. On the bowl is inscribed, "PORTSOKEN *Ward, Joseph Buckingham, Foreman,* 1698," and "*This Mace repaired* 1779, M^r^. Tho^s^. *Tucker, twice Foreman.*" Over one shield is inscribed, "*Thomas Johnson Esq.* Ald^n^. 1838, *Geo^e^. Wright Esq. Deputy,*" and over the other shield, "*Francis Graham Moon Esq^r^.* Ald^n^. 1844, *Lord Mayor* 1854, *William Christie Esq^r^. Deputy, M^r^. G. Barker, Foreman,* 1853–4." This is a re-construction of an earlier mace, as on the top of the bowl are the initials C. R., with an inscription, "M^r^. Valentine Waite, Foreman, Portesoken Ward, 1671."

KING GEORGE I. 1714—1727.

XXVII. The MACE of ALDGATE WARD, silver gilt, 19½ inches long. On the bowl between therms are the four royal badges crowned between the initials G. R., but the royal arms on the top, being without the scutcheon of Hanover, are probably those of Charles II., whose initial appears to have been altered to a G. The stem is in three parts, divided by two embossed collars, with an enriched pommel, which has a button attached whereon are the City arms. Inscriptions on the top of the mace record the repairs in 1817, and 1852. ALDGATE WARD is inscribed on the pommel. Parts of this mace are evidently of the time of Charles I. or Charles II.

XXVIII. MACE of BREAD STREET WARD, silver gilt, 25 inches long. On the bowl, separated by therm figures, are the four crowned badges in oval panels. On the top are the royal arms of George I., surmounted by an arched crown. The plain stem is in three divisions with collars, and ending in a round pommel, whereon is inscribed, "NEW MADE AT THE CHARGE OF THE WARD, Sir Richard Hoare, ALDERMAN OF BREAD STREET IN THE YEAR 1717." At the bottom of the pommel the city arms are engraved. On the upper division of the stem is inscribed, "William Lawrence Esq. elected Alderman of Bread Street Ward, 15^th^. of April, 1848. J. S. Bridge Esq. Dep^y^. ob^t^. 25^th^. Nov. 1855."; also, "William Lawrence Esq. the son elected Alderman of Bread S^t^. Ward 8^th^. Dec. 1855. W^m^. Hawtrey Esq. Dep^y^." On the middle division, "REGILT AT THE CHARGE OF THE WARD 1835. JOHN LAINSON ESQ. ALDERMAN, W^M^. MATHIER ESQ. DEPUTY." On the lowest division is inscribed, "Regilt at the charge of the Ward 1844. William Hughes Hughes Esq. Alderman, James Southey Bridge, Esq. Deputy."

SWORD of STATE of the CITY of CANTERBURY.

This Sword of State was presented by James I. during the mayoralty of Thomas Paramor, A.D. 1607.

It is inscribed, in gold letters, on one side:—

THIS SWRDE WAS GRAVNTED BY OVR GRATIOUS SOVERAIGNE
LORD KINGE IEAMES TO THIS CITTY OF CANTERBURY
AND TO THOMAS PARAMORE ESQVIRE
BEING THEN MAYOR OF THE SAME CITTY TO BE
BORNE BEFORE HIM AND AL^L^ OTHERS THAT
SHAL^L^ SUCCEEDE HIM

And on the other side is the following appropriate quotation from the Law of Moses :—

YEE SHALL NOT DOE VNIVSTLY IN
IVDGMENT IN LINE IN WAIGHT OR IN
MEASURE YOU SHALL HAVE IVST BALLANCE
TREWE WAIGTES A TRUE EPHAH AND A
TREWE HIN. 19 LEVITICUS : VEAR 35. 36.

On the hilt is engraved a floriated pattern, in which is introduced a shield charged with the arms of the City; under the inscription on the blade is a merchant's mark.

The Hebrew "ephah" is a dry measure equal to sixty pints, and the "hin" is a liquid measure equal to ten pints.

The BURGHMOTE HORN of the CITY of CANTERBURY.

"As far back as A. D. 1376 allusion is made to the assembling of the Corporation by sounding the Burghmote Horn. It appears, however, to have been in use long previous to this period, for in an action for trespass brought by the Abbot of S^{t} Augustine against the citizens of Canterbury, in the reign of Henry III., the Bailiffs are accused of having raised the commonalty to the number of 5,000, by the sounding of this horn, to commit an outrage on the Abbot's property at his Mill, by plucking down his mill-stones, and gear, to the damage of 500 marks, and doing injury to his Miller and servants, in revenge for a supposed invasion of the rights of the citizens by the Abbott, who had taken a woman accused of felony out of the jurisdiction of the City, and confined her in the prison of the monastery."—*Canterbury in the Olden Time.* J. BRENT, F.S.A.

Exhibited by the CORPORATION OF THE CITY OF CANTERBURY.

A MACE, of silver gilt, 16¼ inches high. The head is cup-shaped, 3 inches diameter, surmounted by a cresting of fleurs-de-lys and crosses patée. On the top is the royal coat of arms, with the supporters, garter, and motto, and the initials C. R. On the sides of the cup are four panels divided by caryated figures, two bearing a ship in full sail, marked Tenterden, and dated respectively 1649 and 1660; the other panels have shields bearing the rose and thistle, each crowned. The staff, which is elaborately ornamented, is united to the head by griffins and scrolls.

A MACE, of silver, with plain handle and cup-shaped head, 3 inches diameter; the whole is 11 inches high. On the top are the royal arms similar to the preceding mace. The sides of the cup are in four panels divided by caryatides, one panel bearing a ship in full sail, with the initials C. R., and on the other panels the rose, thistle, and harp, each crowned and marked C. R. Under the cresting is inscribed, "One of ye maces of Office of ye towne and hundred of Tenterden." The crowned rose is dated 1660.

Exhibited by the CORPORATION OF TENTERDEN.

The GREAT MACE, of silver gilt, 4 feet 6 inches long, and weighing 153 oz., presented to the Corporation by Samuel Shepheard, jun., Esq., M.P., date 1710. The head of the mace has four therm figures ending in scroll work, forming as many panels, in which are, first, the rose and thistle under a crown, with the letters A. R. for Queen Anne; second, a coat of arms, viz., gules, on a fess arched three towers or, all masoned, sable, between in chief a fleur-de-lis between two roses of the second, and in base three ships of one mast and yardarm, arms of Cambridge Town; third, a harp under crown, and A. R.; fourth, a fleur-de-lis under crown, and A. R. The head of the mace has a crown formed of fleurs-de-lis and crosses, terminating with the orb and cross, and it is attached to the staff by four scroll figures with female heads standing on a large boss. The staff is plain with central boss and pommel in repoussé work. On the flat part of the head are the royal arms of Queen Anne, viz., Quarterly, 1 and 4, England impaling Scotland; 2, France; 3, Ireland.

THREE smaller MACES, of silver gilt, each 3 feet 6 inches long, presented to the Corporation by Thomas Sclater-Bacon, Esq., M.P. for Cambridge, 1724. These are similar in design to the Great Mace, the heads having therm figures, which are winged, and in the panels are the fleurs-de-lis, harp, rose, and thistle, with the initials G. R. for George I., whose arms are on the top of the bowls. The pommels are finely embossed with fleurs-de-lis, and coats of arms, viz., a chevron between three trefoils; under one shield in each mace is inscribed, "*The Gift of Thomas Bacon, Esq. Thomas Nutting, Mayor* 1724." On each mace is the private mark, P. under a crown, of Paul de Mery.

Exhibited by the MAYOR AND CORPORATION OF CAMBRIDGE.

POTTERY.

Roman, Etruscan, Persian, Majolica, Palissy, Böttcher, Turner, Chelsea, Sèvres, Dresden, and Wedgwood Wares.

AMONG the Arts which have contributed to the comforts and luxuries of Mankind, wherein the poorest and the wealthiest participate, that of the POTTER must take a foremost rank, not only in usefulness but in antiquity. To the East, whence so many Arts and Sciences have sprung, must we look for the first evidences of Ceramic work, or examples in Potter's clay; and brickmaking would not long precede moulding the plastic earth into vessels for domestic use. From the language used in reference to the building of the Tower of Babel, we infer that the materials used in its construction were not sun-dried bricks, but kiln-dried, or *baked:* "Let us make bricks, and burn them thoroughly."—*Gen.* xi, 3. In the *Vulgate* the words are,—"Faciamus lateres, et coquamur eos igni." And although we do not find any actual mention of the Potter until the time of King David (*Psalm* ii, 9), yet it is always understood that the "vessels," of which we read in the history of the Hebrews, unless specified to be of metal, can only refer to those made of clay, among which would be the "potsherds" mentioned in the *Book of Job.* The machinery employed, as described by the Prophet Jeremiah, prevailed no doubt from the earliest times:—"Then I went down to the potter's house, and, behold, he wrought a work on the wheels. And the vessel that he made of clay was marred in the hand of the potter: so he made it again another vessel, as seemed good to the potter to make it."—xviii, 3, 4. The same inspired writer, in his *Lamentations,* alludes to "earthern pitchers, the work of the hands of the potter."—iv, 2. And from the time of Rebekah to the present day the graceful damsels of Palestine have carried their water-pitcher upon the shoulder or the head; and so universal is the rule of females performing that part in domestic industry, that the exception explains, *as a prophecy,* the injunction of the Messiah to His disciples in preparing for His last Passover:—"Go ye into the city, and there shall meet you a man bearing a pitcher of water, follow him."—*St. Mark,* xiv, 13. That person was no doubt the only *man* who on the day in question performed such a service in Jerusalem. In the *Vulgate* the word for pitcher is the well-known *amphora,* and in the Greek text *keramion* proves that the vessel was made of clay.

The process of turning and moulding in pottery is depicted upon the ancient monuments of the Egyptians, whose skill and taste have never been surpassed, and whose productions are

imitated to this day; and the exquisite forms of vessels fashioned in the clay, of which the terms "Etruscan" and "Samian Ware" are synonymous with beauty and excellence, are also the chief patterns of our modern utensils in earthenware and glass. COWPER translates a fragment from HOMER, to whom some potters had promised a present of their commodities, if he would sing them a song; it commences:—

> "Pay me my price, potters! and I will sing.
> Attend, O Pallas, and with lifted arm
> Protect their oven; let the cups and all
> The sacred vessels blacken well, and bak'd
> With good success, yield them both fair renown
> And profit, whether in the market sold,
> Or streets."

The Exhibition possessed several specimens of many varieties of the Potter's art, including some examples of that remarkable man Bernard Palissy, and of Josiah Wedgwood, whose admirable imitations of Ancient Art have made his name so famous.

G. R. F.

A TERRA-COTTA LAMP, circular, $3\frac{5}{8}$ inches in diameter. It has two holes for the wicks, and one hole on each projection, or shoulder. On the top, within a circular ring, is the figure of Mars, armed and seated, holding his spear in the right hand, whilst the left rests on his shield; his head is turned over the left shoulder towards his horse, which stands behind him, ready bridled.

A TERRA-COTTA LAMP, circular, $2\frac{3}{8}$ inches in diameter, with one hole for wick. In the centre, surrounded by a wreath of laurel leaves, are the figures of Castor and Pollux. On the underside is inscribed the name TERTIVS, probably that of the potter. This elegant little lamp was found in the churchyard of St. Peter-on-Cornhill, London.

A TERRA-COTTA LAMP, of oblong shape, 6 inches by $2\frac{1}{2}$ inches. In the centre is a bird perched on a branch, of which it is pecking the fruit. On the handle is a knotted flower. The lamp has a hole for one burner.

The lamps were called *Monomyxos*, *Dimyxos*, *Trimyxos*, or *Polimyxos*, according as they contained one, two, three, or more *muxai*, nozzles or holes for the wicks. The Museo Borbonico, at Naples, is particularly rich in lucernæ, from the buried cities of Pompeii and Herculaneum. A passage in Aristophanes would refer to a lamp of terra-cotta rather than to one made of bronze:—

> "*Serv.* We have no oil in the lamp.
> *Strepsiades.* Ah me! Why didst thou light such a soaking lamp."
>
> *Nub.*, 56, 57.

An AMPHORA, of white earth, 5 inches high, and 4 inches in diameter. The shape is unusual, being quite flat at bottom, and it is of rude make; the portion of the clay which forms the opening by which the vessel was filled is turned back to serve as a loop, by which it was strung. It was found at the Roman Cemetery at Acheul, near Amiens.

A SMALL VASE, $3\frac{1}{2}$ inches in diameter, and 2 inches high, circular, of bowl shape, ornamented with small vertical raised flutings, rounded at the top and ending in points. The cup is of an ochre colour.

A CINERARY URN, $7\frac{1}{2}$ inches in diameter, and $5\frac{1}{4}$ inches high, MEROVINGIAN; it is circular, of grey earth, turned on a lathe; the lower part is an inverted cone, and the middle part is pounced over with small holes; it is of rude workmanship.

A SMALL VASE, $5\frac{1}{4}$ inches high, and 3 inches in diameter, of elegant globular form; in earthenware of light ochre and black, trellised over with white.

Exhibited by J. W. FLOWER.

An EARTHEN CROCK, or OIL JAR, supposed to be Roman, discovered at Littledean Hall, Gloucestershire. Jars of similar shape and ware have been frequently found in the Thames and the neighbourhood of London.

Exhibited by the REV. SAMUEL LYSONS, M.A., F.S.A.

TWO VASES from HERCULANEUM, used for perfumed oil, to anoint the body after bathing.

Every Roman took with him to the bath an ampulla, or vessel, made of glass or earthenware, and containing oil. The use of the bath, both among the Greeks and Romans, was very common, and at Rome the Emperors Titus, Trajan, Caracalla, and Domitian, in particular, erected Thermæ on a magnificent scale, covering a vast extent of ground; many of these can still be traced. In England several remains of Roman baths have been found, of which the Mosaic pavements in some of the apartments are usually in fine preservation.

Exhibited by C. R. CAYLEY.

A RHYTON, or drinking-horn, 8 inches long, $4\frac{3}{4}$ inches diameter at mouth. ETRUSCAN, earthenware. It terminates in the head of an ass; on the neck of the horn is a female seated, between two Greek honey-suckles, holding a shield and a circular vase. It has a handle and serves as a cup. The colours are dark and red, with black lines. The original form of the Rhyton was probably the horn of the ox, but one end of it was afterwards ornamented with the heads of various animals and birds. The *rhyton* had a small opening at the bottom, which the person who drank put into his mouth, and allowed the wine to run in; hence it derived its name.

A small BOTTLE, ETRUSCAN EARTHENWARE; the handle ending in a lion's head with cropped ears.

Exhibited by CHARLES SACKVILLE BALE.

A JUG of PERSIAN, or RHODIAN WARE, 12½ inches high, and 5½ inches in diameter in the globular part. The ground is green, with scrolls of leaves in red and white outlined with black; the handle is in stripes of blue and white. It is mounted as a ewer with silver, the spout has the neck and head of an eagle, proceeding from a grotesque mask. The cover is mounted in repoussé XVIth Century shields and swags of fruit; the foot has a gadroon pattern. A silver collar is attached to the spout by a link of serpents. The plate mark is the Roman capital V. for 1597, with the lion passant and leopard's head crowned, and the initials HB and on the foot the letters **I. H.**

Exhibited by T. G. SAMBROOKE.

A PLATE of MAJOLICA WARE, 8½ inches in diameter, in brown and blue on a light ground; in the deeply-sunk centre is the portrait of a female, outlined in blue, wearing a red cap. XVIth Century.

A flat PLATE of MAJOLICA WARE, 8½ inches in diameter; the prevailing colours are blue and yellow. The centre has a deep hollow, in which is painted a Cupid, flying in a landscape of mountains and water. On the border is an architectural composition, with two females, slightly draped: the flesh tints are yellow. On the back of the plate is the date 1532, and the work is assigned to Maestro Giorgio of Gubbio, who wrought from 1517 to 1537, and whose productions are held in the highest esteem.

A flat PLATE of MAJOLICA WARE, 9¼ inches in diameter; in the centre is a circular medallion, having the portrait of a man in long flowing hair, with helmet, and a cuirass of scale armour. On the outer rim is a border of stiffly-formed flowers of honey-suckles, in red and brown on a light pink ground. Giorgio of Gubbio, XVIth Century.

A PLATE of MAJOLICA WARE, 9 inches in diameter, XVIth Century. It has a deep hollow in the centre, in which, within a circular ribbon, is the three-quarter figure of a female Saint, nimbed, in a coarse green mantle, between two cherubs on a yellow ground. On the rim are XVIth Century scrolls between heads of old men armed and winged, above whom are open books. This border is outlined with blue on a yellow ground. The extreme edge is white on blue; and the underside of plate has a stiff formal pattern in yellow and blue on a white ground, and in the centre in large letters the initials **I. P.**

A BOX of Blue SÈVRES PORCELAIN, 4½ inches high, 3¾ inches diameter, with white and blue band, ornamented with Louis Quatorze scrolls and beaded collars, all in brilliant enamels. On the top of the cover is a gilt apple.

The FIGURE of a BOY, 6 inches high, in "soft paste," of turquoise blue, wearing on his head a wreath of roses, holding up with his right hand his dress full of flowers, and in his left hand a bird's nest with eggs. He rests on the stem of a tree. French Ware.

A DISH of PALISSY WARE, oval, 13 by 9¾ inches across. The prevailing colours are green, grey, and white, on yellow rock-work, on which are fern and other leaves, with shells, craw-fish, toads, lizards, and other reptiles.

The EWER belonging to the Dish is 13 inches high, and 5 inches in diameter, and covered with plants, ferns of the fish-bone pattern, shells, lizards, beetles, and other insects, the handle being a snake. The dish and ewer are good examples of that remarkable artist, Bernard Palissy, "the Potter," who was born in 1509, in Saintonge, a province of France, and died in 1589.

An EGG-SHELL PLATE, 8 inches in diameter. On the thin white surface of the centre is an opened roll, on which is painted a rose branch in full flower, whereon is perched a bird; below it is painted with flowers, all in natural colours on a white ground. The border has a mosaic of thin flakes of light and dark blue: in some are flowers. The reverse side of the border is a deep red.

Exhibited by CHARLES SACKVILLE BALE.

A PILGRIM'S BOTTLE OF URBINO WARE, finely designed, and painted with a battle in brilliant colours, scroll handles and or-molu stopper and chain; 14 inches high. Circa 1550.

A CRUCHE of BÖTTCHER WARE, mounted in silver, ornamented with designs in gilding and silvering, and a medallion of figures in front, on brown ground; 11 inches high. XVIIIth Century.

A EWER of classical form, trefoil lip and high handle, painted and gilt, with roses and other flowers. In the centre is a shield of arms on black ground; 11½ inches high. Italian manufacture. XVIIIth Century.

A PAIR of small PILGRIMS' BOTTLES, of the red BÖTTCHER WARE, of exquisite form, with handles or projections at the sides, carved in female heads; stoppers loose. XVIIIth Century.

A EWER of elegant form, made of MOTTLED WARE, in imitation of tortoise shell; pointed lip, and high handle, terminating at bottom in two long spiral threads. Made at Clermont, in France; 9½ inches high. XVIIIth Century.

A EWER of NEVERS WARE, with narrow neck, and broad leaf-shaped lip, blue ground, painted with white and yellow flowers; 9 inches high. XVIIIth Century.

Exhibited by FELIX SLADE, *Member.*

A EWER of PALISSY WARE, with oval body and large scroll handle, on which is a figure of Venus; on the sides, within scroll panels, are figures of recumbent nymphs, and under the lip is a grotesque mask; 11 inches high, 7½ inches across the body.

A GROUP in PALISSY WARE, of a boy, wearing a hat and cloak only, who has stolen four puppies, which he carries in his cloak, the gathering up of which exposes his naked legs; the bitch-mother is following him.

A SALT CELLAR in MAJOLICA WARE; the cellar is upheld by four nude boys, who stand on a vase, which is supported by four female figures, two standing and two seated; one of the latter holding a boat, the other, the tower of a castle. Within the cellar is a coat of arms; on the shield, which is azure, is an oak tree or, on a ground vert, between two fleur-de-lys or; over the shield is a cardinal's hat, with the strings and tassels, all green. The vase is boldly designed in scrolls and masks, and ornamented with dolphins and birds; the prevailing colour is yellow on a white ground, and the scroll-handles are green, with the undersides blue. It is mounted on a metal base.

A VASE of OLD TURNER WARE, 13½ inches high, light blue ground with white figures. On one side is Phaeton, driving the Chariot of the Sun; on the other is the triumph of Silenus.

THREE JARDINIÈRES of WEDGWOOD WARE, of square form, light blue ground and white figures; on the sides, within semi-circular panels, are the Seasons represented by boys; on the angles are palm trees. The moulded bases are inverted cavettos fluted, and standing on square feet.

A PLAQUE of WEDGWOOD WARE, 2 feet 1 inch long, 6 inches high, having figures of the Muses in white upon a ground of light blue.

TWO ICE PAILS in WEDGWOOD WARE, 7½ inches high, 8½ inches diameter; each has two subjects in white on a light blue ground, of young Bacchanals sporting, divided by columns supporting vases, and having panthers' skins suspended therefrom; a vine-leaf border surrounds the tops of the vases.

TWO PEDESTALS in WEDGWOOD WARE, square in form, with the angles chamfered; the upper parts are moulded with gadroons, and have rams' heads at the corners, with lion-sphinxes for feet; on the sides are female figures in white. The ground of one pedestal is green, and of the other pink; 9 inches high, 6½ inches square.

A CIRCULAR CROCUS POT, in WEDGWOOD WARE, 13 inches high, light blue ground, with white figures of the Muses thereon. It stands on a square pedestal, which has inverted scrolls at the angles, and on the sides are figures under festoons of flowers.

A CROCUS POT, of WEDGWOOD WARE, oval in form, 6 inches high, 9½ inches long; on a green ground are figures of the Muses in white.

FOUR GROUPS representing the SEASONS, in OLD CHELSEA CHINA. Each is about 10 inches high. SPRING and SUMMER are represented by female figures, slightly draped in flowing robes; each is attended by a boy; the one accompanying Spring bears on his head a basket of flowers, and the attendant on Summer carries a quantity of wheat and flowers. AUTUMN is a youth without clothing; he rests on the trunk of a vine, the branches of which entwine round his body; he presses a bunch of grapes to his mouth; his attendant boy, seated

on a cask, holds a cup in his hand. WINTER is a shivering old man, lightly clad, with a skin for a cloak, his attendant is gathering wood for a fire which is kindled in a vase. Each of these groups is on a pedestal formed of Louis XIV scroll work.

Exhibited by GEORGE ATTENBOROUGH.

A BLUE and WHITE BASIN, CUP, and SAUCER, part of a tea service which belonged to King William III. and Queen Mary, and given by the King to Lady Rokeby, wife to Sir Thomas Rokeby, Knight, a Judge of the King's Bench.

The Family of ROKEBY has produced several eminent persons, distinguished in the Church, in the Law, and as Warriors. They are said to have been seated, from the time of the Conquest, at Rokeby, on the Northern border of Yorkshire, where they resided as Feudal Barons, in the midst of romantic scenery, which has been celebrated by SIR WALTER SCOTT, in the poem called after the place, and wherein is much interesting information respecting this ancient and knightly family:—

> "Rokeby's lords of martial fame,
> I can count them name by name."
>
> *Canto* v, *St.* ix.

The famous minstrel, BLIND HARRY, in his Metrical *History of Sir William Wallace*, calls, a Rukbie, or Rokeby, the Keeper of Stirling Castle, who, according to the Bard, encountered that renowned champion hand to hand, and was slain by him:—

> "In the great press Wallace and Rukbie met."

It was probably this Rokeby's son who, for important information given 1 Edward III. of the movements of the Scots, was knighted by the King himself, and rewarded with a grant of 100*l.* yearly in land. This Sir Thomas was twice High Sheriff of Yorkshire, and was Governor of the Castles of Berwick, Edinburgh, and Stirling, and from 1349 to 1355 he held the important office of Lord Justice in Ireland. Another eminent soldier was Sir Thomas Rokeby, who, as High Sheriff of Yorkshire, 8 Henry IV., assembled the King's lieges at Bramham Moor, and defeated the last attempt against that King's authority. This famous exploit is immortalized by SHAKSPEARE, 2 *King Henry IV.*, *Act* iv, *Sc.* 4:—

> "The earl Northumberland, and the lord Bardolph,
> With a great power of English, and of Scots,
> Are by the sheriff of Yorkshire overthrown."

The following members of the Rokeby family were also High Sheriffs of Yorkshire:—Thomas in 1486; another Thomas in 1538; John in 1572; and Sir John in 1694.

William Rokeby was Lord Chancellor of Ireland and Archbishop of Dublin, and died in 1521; his tomb still remains at Sandal Parva, in a chapel built by himself. His younger brother, Sir Richard, was Comptroller to the great Cardinal Wolsey. Another Richard, son of

Ralph Rokeby of Mortham, was a soldier, and carried the standard of Lord Scrope of Bolton at the famous Field of Flodden. Two of his brothers were eminent civilians: the Rev. John Rokeby, LL.D., for thirty-two years Judge of the Exchequer Court at York; and Ralph, who was Serjeant-at-Law, time of Edward IV. This Ralph was father of another Ralph Rokeby, also a Serjeant-at-Law, who was the historian of the family. SIR THOMAS ROKEBY, Knight, was one of the Judges of the Court of King's Bench. He married Ursula, daughter and co-heir of James Danby, of Newbuilding, near Thirsk. It was to this lady that King William III. presented the articles named at the head of this memoir, and which are now in the possession of Mr. Hall Rokeby Price. The Judge died without issue, and there is a splendid monument to his memory in Archbishop Rokeby's chapel at Sandal Parva. William Rokeby, of Skiers, uncle of the Judge, was created a Baronet in 1660. He married Frances, daughter of Sir William Hickman, Knight, and had two sons,—1. Alexander, who died *vitâ patris*, leaving by his wife, Margaret, daughter of John Coke, of Holkham, an only son, William, who became second baronet, but died in 1678, at the age of nine years; and, 2. Sir Willoughby, who succeeded his nephew as third baronet, but, dying the same year without issue, the title became extinct.

The Judge's sister, Mary Rokeby, married Francis Hall (descended from Robert Hall, lord of Leventhorp, *ju. ux.*), and their youngest daughter, Alice, married Thomas Plumer, of Bedale, and their grandson Hall Plumer (brother of Sir Thomas Plumer, Master of the Rolls, *ob.* 1824), by his wife Harriet, daughter of Sir Henry Cosby, was father of eight daughters, of whom the second, Eliza, married Thomas Price of Clementhorpe, co. York (fifth son of Sir Charles Price, Bart., of Spring Grove), and two of whose sons are Mr. Hall Rokeby Price and Mr. Clement Uvedale Price, Members of the Ironmongers' Company, 1866.

The Judge's youngest brother, Benjamin Rokeby, married Rebecca, only daughter and heir of Thomas Langham, of Arthingworth, co. Northampton, and their descendants, the Langham-Rokebys, now represent the ancient house of Rokeby, whose arms were, argent, a chevron sable, between three rooks, proper, and their motto, *In Bivia Dextra.*

The Rokebys intermarried with many of the great Northern families of noble and knightly degree; as Lisle, Lumley, Hepburn, Bygot, Stapleton (Sir Bryan, K.G.), Evers, Hotham, Strangways, Strode, Conyers Lord D'Arcy, Lascelles, Danby, and Constable. This last is a notable alliance. Thomas Rokeby, of Mortham, *t.* Hen. VIII., married the daughter of Robert Constable, of Cliffe, Serjeant-at-law, whose grandfather, Sir Robert Constable (Sheriff of Yorkshire, 16 Hen. VI.), married Agnes, daughter of Sir William Gascoigne, of Gawthorp, co. York, High Sheriff, grandson of the famous Chief Justice Sir William Gascoigne, who committed Prince Hal to prison, and for his integrity and courage is immortalized in History and Shakspeare. Falstaff's Page tells his master, "Sir, here comes the nobleman that committed the Prince for striking him about Bardolph."—2 KING HENRY IV., *Act* i, *Sc.* 2. The poet has a noble scene between the young King (Henry V.) and the upright Chief Justice in *Act* v, *Sc.* 2, which is remarkably true to history.—G. R. F.

A BRISTOL CHINA MILK JUG; a mask forms the lip. It is ornamented with wreaths of flowers, with gilt border.

A SÈVRES TEAPOT, emerald, with a medallion on each side, containing birds, richly painted.

A Dresden Cup and Saucer. It has a border of gold lace, with intervening dark blue line. Medallion of a lady in full dress, with landscape background.

A Venetian Cup and Saucer, with pink border, and battle-pieces in Indian ink.

Exhibited by Hall Rokeby Price, *Member.*

A Large Group, in Wedgwood Ware, of the Infant Hercules; most probably a copy of the marble statue in Windsor Castle. The body is of Egyptian black, made from ochreous clay and manganese. It is highly vitrified, intensely hard, bears a fine polish, and is much more durable than marble. It has been in the hands of its possessor for nearly half a century, and is probably the only copy ever made.

Shakspeare, in *Love's Labours Lost,* makes the pedantic schoolmaster, Holofernes, thus merrily introduce the "acute juvenal," Moth, who is to play the part of Hercules "in minority," in the pageant of the "nine worthies":—

> "*Great Hercules is presented by this imp,*
> *Whose club kill'd Cerberus, that thrice-headed* canus,
> *And, when he was a babe, a child, a shrimp,*
> *Thus did he strangle serpents in his* manus."
>
> *Act* v, *Sc.* 2.

A Font, with festoons of Egyptian black, 16 inches diameter, 11 inches high. The festooned drapery is as sharp as if chased in bronze. It is supposed to be the only copy of this pattern, which is one of Wedgwood's finest specimens, of a graceful Italian form, with border on edge and foot.

The Portland Vase, a *fac simile* of the celebrated original in the British Museum; only fifty copies were made for special subscribers. The body is of Egyptian black, and the white embossed figures are of a ware resembling Parian, semi-transparent, and showing the black ground through the thinner leaves. A skilful artist chased the figures, &c., after they were stuck on the vase. There are various conjectures as to the subject on the vase; by some it is considered to relate to Theseus; by Bartoli to Proserpine and Pluto; and by Count Tetze to the birth of Alexander Severus, and that it was the cinerary urn of that Emperor.

A Pair of Vases and Covers, of Egyptian black ware, copies from the celebrated vase at Florence. They are of exquisite work, and most difficult to fire without getting out of shape, owing to the elaborate work of the body, pedestal, and figures.

A Pair of Black Vases, masks, handles, and covers.

A Vase, with acorn on cover, with Greek figures painted in yellow.

A Vase, with two handles, after the Nolan pattern.

A TURNER'S WARE JUG and COVER. The grouping of the figures of early stone ware, resembling Parian, is fully equal to Wedgwood's finest specimens, with whom Turner was contemporary. The ware is highly vitrified and semi-transparent.

Two BLUE and WHITE OVAL PEDESTALS, being early specimens of good execution.

An INDIAN LEAF VASE, in black pottery.

An INDIAN CRACKLED VASE: the peculiarity is caused by the glaze being more contractive than the body; sometimes the Chinese had a final glaze, and fired the ware after the contraction of the first glaze had taken place.

Exhibited by APSLEY PELLATT, *Member.*

A BUST of SHAKSPEARE, in WEDGWOOD black-ware, 14½ inches high. Taken from the monument in Trinity Church, Stratford-upon-Avon. One of fifty copies only produced.

It is only a few years ago that an appeal was made to the public sympathy in behalf of a supposed descendant of England's great Poet. But Shakspeare's last lineal descendant, his grand-daughter, Elizabeth Hall, afterwards Lady Barnard, died in 1669–70. WILLIAM SHAKSPEARE, born at Stratford-upon-Avon, 23rd April, 1564, was only eighteen years of age when he married Anne Hathaway, who was eight years older than her husband. From this disparity of age, and the little that is known of their domestic life, it has been supposed that the marriage was not a happy one. In his *Twelfth Night* the great Poet gives a warning, as if drawn from his own experience:—

> "Let still the woman take
> An elder than herself; so wears she to him,
> So sways she level in her husband's heart."
>
> *Act* ii, *Sc.* 4.

In 1583 the Poet's eldest child was born, Susanna, and eighteen months afterwards his wife had twins, a son called Hamnet, who died at the age of twelve, and a daughter Judith. The latter married Thomas Quiney, a gentleman of good family; they had three children, who all died young, without issue. Shakspeare's favourite daughter Susanna, to whom he bequeathed the greater part of his estates, married Dr. Hall, a physician of considerable reputation, and their only child Elizabeth, named in the Poet's will, became the wife first of Thomas Nash, and secondly of Sir John Barnard, but died without issue, when the line of the Poet became EXTINCT. Shakspeare died on the anniversary of his birth, 23rd April, in 1616. In his will the only notice of his wife was in the bequest of his "*second-best bed with the furniture;*" but this seeming neglect has been nobly explained by Mr. Charles Knight,—"*His wife was provided for by dower.*" She died 6th August, 1623, and Mrs. Hall in 1649. But little is known of the personal history of Shakspeare, and he does not appear to have had much reputation as an Actor. This is perhaps fortunate for posterity, as success might have interfered with the production of those immortal dramas which have been the delight of succeeding generations. One hindrance to his success as an Actor may have arisen from the fact that, like our great modern poets, Scott and

Byron, Shakspeare was *lame.* This affliction is alluded to by the great Bard himself in his *Sonnets,* from which we gather some inkling of his personal history; he says in Stanza XXXVII,—

> "As a decrepit father takes delight
> To see his active child do deeds of youth,
> So I, made lame by Fortune's dearest spite,
> Take all my comfort of thy worth and truth.
> . . . . . .
> So then I am not lame, poor, nor despis'd,
> Whilst that this shadow doth such substance give."

Again, in Stanza LXXXIX, Shakspeare alludes to this defect:—

> "Say that thou didst forsake me for some fault,
> And I will comment upon that offence:
> Speak of my lameness, and I straight will halt,
> Against thy reasons making no defence."

The arms of the Poet, granted to one of his "antecessors," it is believed for good service at Bosworth Field, were, "*Or* on a bend *Sable* a tilting spear of the field." In the Banqueting Room at Ironmongers' Hall, this coat of arms appears as that of Alderman John Shakespear, Sheriff of London and Middlesex, who was Master of the Company in 1769: he was probably descended from an uncle of the Poet. From an anecdote told of this worthy citizen we learn his calling. Being examined as a witness by Sir Fletcher Norton in a very rude manner, among other abrupt questions put by him, he asked, "And pray what trade are you of?" to which the Alderman replied, "A rope-maker, at your service."—G. R. F.

Exhibited by HALL ROKEBY PRICE, *Member.*

ANCIENT AND MEDIÆVAL GLASS.

INTRODUCTION BY WILLIAM CHAFFERS, F.S.A., AND ALFRED WHITE, F.S.A. & F.L.S.

THE earliest instance of Glass-working is probably that adduced by Sir J. Gardiner Wilkinson (*Manners and Customs of the Ancient Egyptians*), who gives two illustrations of Egyptian glass-blowers at work, from paintings at Beni-Hassan, accompanied by Hieroglyphics, which show that they were executed in the reign of Osirtasen I, 150 years before the Exodus of the Israelites from Egypt. Glass was extensively used by the ancients from time immemorial for various purposes, Ornamental, Domestic, and Funereal. From its fragile nature comparatively few perfect specimens are preserved to us, yet fragments innumerable are discovered wherever the great nations of old held their sway. The Egyptians, Phœnicians, Assyrians, Greeks, and Romans, have left us abundant proofs of their great skill in this art.

Among the Phœnicians commerce and navigation flourished to a great extent; their excellence in manufactures was proverbial, and whatever was elegant, great, or pleasing in apparel, or in domestic vessels, was called Sidonian. There are two glass vessels in Mr. Slade's Collection which may be assigned to a glass manufactory at Sidon, whilst under the Roman dominion.

The large cinerary urns of greenish glass, in which bones and ashes are found deposited in Roman tumuli, have been supposed to be of Egyptian manufacture, as well as the Unguentaria, Lachrymatories, &c. These vases are discovered perhaps more abundantly in the South of France than elsewhere, and this may be accounted for by the fact, that Nismes was a colony of Egyptians, founded by the Emperor Augustus after he had subdued their country. The glass workers of Alexandria were famed for their skill at that time, and it is a matter of history that Augustus, after his reduction of Egypt, imposed a tribute of glass on the conquered nation, which proved a great source of profit to the Romans. The intercourse between this colony and Egypt must have been very frequent, and the glass vessels brought to the southern part of Gaul (Gallia Narbonensis) would make Nismes a mart whence the western part of Europe was supplied. In 1850, Mr. W. Chaffers exhibited, at a meeting of the Society of Antiquaries, about 200 of these glass vessels (many of beautiful form) from the Roman

cemeteries in the neighbourhood of Nismes. These vessels were all in perfect preservation, having been protected in small stone sarcophagi, securely closed, or in leaden cists soldered down.

The Romans carried the art of glass-making to a high degree of excellence. The Museo Borbonico at Naples contains upwards of 2,000 specimens, amongst which is the beautiful vase discovered at Pompei in 1839. The Barberini, or Portland vase, found in the XVIth Century, near Rome, in the tomb of Alexander Severus (222 to 235 A.D.), and now in the British Museum, is carved like a cameo, the glass being in two strata; it was considered formerly to be of calcedony, sardonyx, amethyst, and agate, but the material was proved to be glass, when it was maliciously broken by a madman a few years since. A very remarkable glass cup is engraved in the notes to Winckelman; it was discovered about 1725, and is now the property of the Trivulzi family. It is enclosed by a network of blue glass, supported at equal distances by slender glass props, not soldered subsequently to the formation of the cup, but cut out like a cameo from a solid mass. Round the top are the words, "BIBE VIVAS MULTOS ANNOS," in green letters, connected in the same way as the network. The body of the cup, being iridized, has an opalescent appearance.

The celebrated Sangréal, or Sacro Catino, preserved at Genoa, is referred to in MSS. as early as the VIIth Century. It is a deep bowl, or tureen of dark green glass, of Roman manufacture, about 12 inches in diameter, and 3 inches deep, with hexagonal border and two handles, first moulded, and then turned in the lathe; it derives its name from the word *greal* or *grayle*, a deep dish, used in the middle ages to contain meat. This *Saint Gréal* was said to be the identical dish on which the Paschal Lamb was placed at our Saviour's Last Supper, and preserved by Joseph of Arimathea. It was formerly supposed to have been cut out of a large emerald. Buonaparte transported it to Paris in 1806, where it was broken, and it was then ascertained to be glass. It has since been carefully repaired, and returned to Genoa. Among the adventures of King Arthur's Knights of the Round Table was their search in "quest of the Sancgreall," which could only be revealed "to a knight at once accomplished in earthly chivalry, and pure and guiltless of evil conversation."—*Morte Arthur.*

In the excavations made by Mr. Layard, in the ancient palace of Nimrod, he discovered a small vase of transparent green glass, probably the earliest known specimen, as none from Egypt date earlier (it is supposed) than the Vth or VIth Century B. C. It is oviform, flattened at the ends, $3\frac{1}{2}$ inches high, and has been blown, and afterwards shaped by the lathe; the marks of the cutting tool are still visible. It has two small handles, and is in form like the Egyptian alabastron phial; it is engraved with the lion, and an inscription, in cuneiform characters, of the name of Sargon, King of Assyria, the founder of Khorsabad, who is believed to have reigned 709 B. C., and was contemporary with King Hezekiah. Roman glass was fashioned according to the methods still in use, viz., being blown, cast, cut, or ground in the lathe, and carved, or engraved with some sharp tool. The words of Pliny (*H.N.* XXXVI. 66) are these; "aliud flatu figuratur, aliud torno teritur, aliud argenti modo cælatur."

It will be observed that no mention is made of the *pontiglio* or *punt.* This is applied to the finished end of the vessel (generally the foot or base), by heating an iron rod and dipping it into the melted glass. A piece of fluid glass is taken up by the rod, which is then

applied to the base of the vessel to which it adheres, when the pipe by which it was blown is detached, and the neck or rim of the vessel finished. The punt is then broken off, and may be always seen in mediæval glass, and in that of modern manufacture, but is never met with in ancient glass. Glass vessels are much prized when, in addition to their elegance of form, they acquire an iridescence, caused by the exfoliation, or superficial decay of the glass, which in its operation detaches the alkali from the silex, leaving the minute indestructible plates of silica exposed to the action of the light. This appearance does not of necessity prove that the vessels are of great age, very few years being sufficient to produce this effect, if the glass is imperfectly manufactured, or has been exposed to the action of moisture, and of some salts, while underground.

HERACLIUS in his poem, *De Coloribus et Artibus Romanorum*, written, it is supposed, in the Xth Century, describes the process of gilding used by the Romans of the lower empire, coeval with the time of the early Christians. The following is Mrs. Merrifield's translation of the passage:—"I found gold leaf carefully enclosed between the double glass. When I had often knowingly looked at it, being more and more troubled about it, I obtained some phials shining with clear glass, which I anointed with the fatness of gum with a paint brush. Having done this, I began to lay gold leaf upon them, and when they were dry, I engraved birds, and men, and lions upon them, as I thought proper. Having done this, I placed over them glass made thin with fire by skilful blowing. After they had felt the heat thoroughly, the thinned glass adhered properly to the phials."

Seroux d'Agincourt describes the process in much the same manner as Heraclius (*Histoire de l'Art, &c.*); "Sur une feuille d'or appliquée au fond d'un verre à boire, on traçait des lettres, ou bien on dessinait des figures au moyen d'une pointe très fine; puis afin de mieux conserver le travail, on appliquait par-dessus une couverte de verre, de manière que, soudés au feu l'un contre l'autre, ces verres laissaient voir les figures et les inscriptions."

These descriptions exactly correspond with the specimens handed down to us.

We have evidence that in Persia glass making was brought to great perfection so early as the VIth Century, A. D. In the Bibliothéque at Paris is preserved the well-known specimen, called the cup of Chosroes, who was King of Persia, A. D. 531—579. This cup is ornamented with three rows of circular medallions, alternately white and crimson, with rosettes, the quadrilateral spaces between being green. The whole of the glass is decorated in relief, and has evidently been cast in moulds, the medallions are inserted like the parts of a painted window, but by fillets of gold. At the bottom of the bowl is a central medallion of crystal on which is sculptured in relief a figure of Chosroes.

The graves of the Franks and Saxons, who inhabited this country in the Vth and VIIth Centuries, were usually placed in large groups, forming cemeteries for particular districts. To give some idea of their extent it may be mentioned that the Rev. Bryan Faussett, who was the first to devote especial attention to these relics, and who made an extensive collection of them, between the years 1760 and 1775, opened in the county of Kent alone no less than 800 Anglo-Saxon graves; and the investigations since made in the same county, by the late Lord

Londesborough, Messrs. Rolfe, Wright, C. Roach Smith, Akerman, and others, prove that the mine is yet far from exhausted. At the feet of the skeletons in these graves are frequently found earthenware vases and glass cups. The glass cups are well formed, and sometimes ornamented with bosses, or channelled; they are usually pointed at the end, or rounded off in such a manner that they could not stand upright on a table, but must be held in the hand until emptied of their contents. These were probably the Saxon Romekins, from which our terms rummer, or tumbler, were derived, the name being retained in the XVIIth Century. Thus, in DAVENANT'S old play of *The Wits*, *Act* iv, *Sc.* 1, he says:—

> "Wine ever flowing in large Saxon romekins
> About my board."

The forms of these glass cups, as well as their decoration, are almost identical, whether taken from a Frankish grave in Germany, or an Anglo-Saxon grave in England; hence it may be inferred that they were made somewhere on the banks of the Rhine, being found there more abundantly than elsewhere; and we have the evidence of Bede that the art of glass-making was unknown in Britain in the VIIth Century. Abbot Benedict (says Bede) also brought over artificers from France skilled in making of glass, which until then had been unknown in Britain, wherewith he glazed the windows of the church of Weremouth, and taught the English the art of glass-making. This was in A. D. 674, and is one of the earliest notices we have of glass-making subsequent to the Roman period.

The Greeks of Constantinople possessed the art of ornamenting glass by enamel painting, and the process is described by Theophilus, in the chapter entitled "De diversis vitri coloribus." The Arabs of Bagdad and Damascus retained all these splendid manufactures, and Damascus while under their dominion produced the best specimens of the Industrial Arts, supplying all Europe with its decorative productions, especially in pottery and glass, until its decline in the XIVth Century. In inventories of the XIVth Century, the descriptions of the glass generally shows its Oriental origin; and it is probable that previous to the XVth Century no vases of glass of a decorative character were made in Western Europe. Hence they were so much prized that we most frequently find them in royal collections. In the Inventory of the Duke of Anjou, 1360, is the item:—

> "Deux Flascons de voirre ouvrés d'azur de l'ouvrage de Damas, dont les anses et le col sont de mesme."

In the Inventory of Charles V., 1379, we read the following items of Damascus glass:—

> "Trois pots de voirre rouge à la façon de Damas."
> "Ung petit voirre, ouvré par dehors à ymages à la façon de Damas."
> "Une lampe de voirre, ouvrée en façon de Damas."
> "Un très petit hanap de voirre en la façon de Damas."
> "Un baçin plat de voirre peint à façon de Damas."

Again, in the Inventory of Charles VI., 1399, is the item:—

> "Une couppe de voirre peint à la Morisque."

The glass of which these Arabic vessels are composed is brownish white, transparent, but

having numerous air bubbles, specks, and striæ, in its substance. They derive their great beauty from the enamelled decorations and gilding, frequently applied in large bright masses, having usually Arabic inscriptions, recording sometimes the name of the Sultan in whose reign they were made, or passages from the Koran, or valedictory mottoes. Their form is quite Oriental, yet some Antiquaries, of generally sound judgment, have considered them to be of early Venetian manufacture. The "Luck of Edenhall," preserved with scrupulous care in the Musgrave family, is a piece of Oriental glass of the XVth Century. It is a cylindrical cup, with expanding lip, and is $6\frac{3}{4}$ inches high, with white escalloped bands, blue scrolls, and yellow and red leaves in enamel colours. According to tradition, it was snatched by one of the family from some fairies, who were regaling themselves at the well of St. Bridget. The fairy train, on being surprised, vanished, crying aloud,—

> "If this glass do break or fall,
> Farewell the luck of Edenhall."

It is preserved in a cuir-bouillé case of the XVIth Century.

The Venetians are said to have possessed the art of glass-making as early as the IXth Century. They had certainly acquired it at the fall of Constantinople in 1204. From the end of the XIIIth Century we may learn the importance of the glass trade from the decrees issued by the Government of Venice for its regulation. In the year 1291, in consequence of the numerous fires which occurred in that city, all the glass-houses were removed to an adjacent island, called Murano. The earliest vessels of Venetian manufacture, which have been handed down, are those probably which are ornamented with enamel painting and gilding, resembling the Persian and Arabic vases of the XIIIth and XIVth Centuries; but the Venetian examples belong to the XVth Century. The characteristics of these specimens are, imbricated gold borders, studded with enamel gems, the principal subjects being painted in enamel colours.

At the end of the XIVth Century the Venetians exported their glass wares by ship-loads to the ports of Western Europe, as appears in the Inventory of the Duke of Burgundy:—

"1394. Philip Duc de Burgogne—nous voulons que vous payez pour deux singes, treze frans; pour seze voirres et une escuelle de voirre, des voirres que les galées de Venise ont avan apportez en nostre pays de Flanders (au port de l'Ecluse) quatre frans."

Nearly a century later we find them so much esteemed that they were mounted in gold. In the same Inventory we read:—

"1470. Ung pot de voirre de Venise, jaune, garny d'or, hault et bas et de vingt perles pendant autour du col, à devise de fusilz, prisié à lx liv."

It does not appear that they produced any decorative glass vessels before the XVth Century; no undoubted specimens are preserved of an earlier date. But at the time of the fall of Damascus, in 1453, they had nearly monopolized the manufacture of glass. The revolution which took place in the Arts generally in the beginning of the XVIth Century, termed the *Renaissance*, was not without its influence on the manufacture of glass, particularly at Venice. By the study of classical forms and antique models the taste of the artists was improved, giving correct outline to their forms, and a grace and elegance of contour, which is

the chief beauty of the Venetian glass of the XVIth Century. The simple vessels of colourless glass are highly appreciated for their extreme lightness and delicacy of texture, combined with an elegance of form not at any period excelled.

Engraving, or etching on glass, with the diamond point, was frequently employed by the Venetians in the XVIth Century to decorate their tazze and drinking vessels; it is mostly subservient to the more ornamental decorations, such as filling-in between the enamelled, gilt, or filigree bands, with scrolls, flowers, and small devices, on the plain intervening surfaces, the roughness of the scratches on the transparent glass causing a pleasing contrast and giving it a silvery appearance.

The tazze, and other works, were sometimes enriched by the whole or parts being moulded in a diamond pattern, the raised portions being frequently gilt, and the spaces enamelled.

The fabrication of the filigree glass, it is believed, was not discovered until the beginning of the XVIth Century. This kind of ornament is produced by inclosing in transparent glass threads of opaque white glass or enamel, twisted into an endless variety of spiral and other forms. The different designs in the several parts of the vessels produce a very rich and pleasing effect. In the Inventory of the Duke of Burgundy, 1467, we read of a green glass ewer of twisted work,—"une aigueire de voirre vert torsée;" but this did not perhaps refer to Venetian *vasi à ritorti*, unless it was really invented fifty years earlier than is generally supposed. The process by which this beautiful decoration was accomplished is now no longer a secret, at least it has been successfully imitated in recent times.

The Venetians, still progressing in their art, succeeded in making a more beautiful description of ornamental glass than any which had preceded it. The methods of manipulation are yet undiscovered, and all attempts at imitation have been hitherto unsuccessful. Instead of being enclosed in the body of the glass, the white or latticinio threads are applied to the surface of the glass, the most simple variety being that where the threads run perpendicularly and parallel. The effect is greatly improved by carrying the threads round the vessel, either in a simple spire, or if the thread is waved in its course and is of a flat or riband-formed. But the most beautiful is the kind called a reticelli. This is composed of two sheets or folds of glass, with simple latticinio threads running in a spiral direction over each fold; they are placed one upon the other, so that the threads cross each other with wonderful precision, like net work or reticella. The latticinio, or milk-white threads, form a slight ridge on the surface, consequently when the two plates of glass come together, the first points of contact are necessarily where they intersect each other, retaining the air in small bubbles in the meshes, or diamond spaces. Their forms vary according to the angle of intersection, and by another process the points where the threads cross each other are pressed together still more closely by oval stamps, which have been mistaken by some for the air-bubbles themselves, but a close inspection will show that the air is invariably forced into the meshes of the net.

The opalized glass of the Venetians, or clouded white glass, like chalcedony, was perhaps produced by the introduction of arsenic; and the opaque white and latticinio was coloured in much the same manner. *Schmeltze* is a semi-opaque glass of a rich ruby red colour, when seen

through a strong light, composed of fused lumps of coloured glass welded together into a mass; the principal colours are brown, green, and blue, of various shades and tints, in imitation of stones, tortoise-shell, &c. *Schmeltze avanturine* is similar, but has metallic fillings introduced here and there in its substance. *Millefiore* glass consists of a variety of ends of fancy coloured tubes, or canes, cut sectionally, sometimes at right angles, sometimes obliquely, forming small lozenges or tablets; they are placed side by side, and massed together by fusion in colourless glass, having the appearance of flowers and rosettes; hence the name, a *thousand flowers*. It was not until the XVIth Century that the Venetians succeeded in making glass pure enough for mirrors, or looking-glasses, or in giving to its surface the requisite polish. John Green, a glass-maker of London, gives the following directions to a glass-maker of Venice, in 1670:—"The looking-glasses are to be of very good Dimant cut; but not any foyled or silvered; That they be all very good, cleere, whit mettle, and cleere and free from bladders or great sands or any other blemishes or faults whatsoever." (SLOANE MSS.); and in another letter he finds fault with the polish:—"The plates were run or cast upon burnished sheets of copper, and polished, first with sand, next with emery, and lastly with tripoli. If an extraordinary lustre was required, then it was finished with calx of tin."—BLANCOURT.

We know little or nothing of the state of the glass manufacture in England previous to the XIIIth Century. In the XIth, XIIth, and XIIIth Centuries painted glass was used for churches, and in the XIVth Century this art was at its height, and was used occasionally in rich abbeys, castles, and mansions of the nobility, but these of course were exceptional cases, attended with great expense.

CHAUCER tells us that glass was made in his time of fern ashes, but leaves it to be understood that sand or stone was one of its constituents:—

> "But natheless some saiden that it was
> Wonder to maken of ferne ashen, glass,
> And yet is glass nought but ashen of ferne;
> But for they han yknown it so ferne (long ago)
> Therefor ceaseth hir jangling and hir wonder."
>
> *Canterbury Tales.*

It is evident that glass for domestic purposes was to be purchased throughout England in the XVth Century. In 1465, amongst the expenses of Sir John Howard, is noted, "Item, paid for a bottle of glasse bout at Yipswyche vj^{d}." In the records of Great Yarmouth, in the XIVth Century, we have the name of "Andrew le glasswright." In THOMAS CHARNOCK'S *Breviary of Philosophy*, 1557, we read:—

> "As for glass makers they be scant in this land,
> Yet one there is, as I do understand;
> And in Sussex is now his habitation,
> At Chiddingfield he works of his occupation."

It has been said that window glass was first made in England, at the Crutched Friars, London, in 1557; but a contract is quoted by HORACE WALPOLE, in *Anecdotes of Painting*, which shows that this article was made in England upwards of a century earlier. This curious document is dated 1439, and is between the Countess of Warwick and John Prudde of

Westminster, Glazier, whom she employed, with other tradesmen, to erect and embellish a magnificent tomb for her husband, in the Beauchamp Chapel, Warwick. John Prudde is bound to use "no glass of England, but glass from beyond seas," which not only proves that glass was made here, but that it was inferior to that which could be obtained from abroad.

In 1567, Jean Quarre, or Carre, of Antwerp, and others, requested permission of Queen Elizabeth to establish a manufactory of table glass, such as was used in France, which request was granted. The workmen were brought from Lorraine, and the manufactory was in Crutched Friars (*Calendar of State Papers, Domestic Series*). Of this glass-house in Crutched Friars, STOW says, "The Friars' Hall was converted into a glass-house for making drinking vessels, which, with forty thousand billets of wood, were destroyed by fire in 1575." PENNANT continues, "The manufacture was set up in 1557, and was the first of the kind known in England. I may add here that the finest flint glass was first made at the Savoy; and the first plates for looking-glasses, and coach windows in 1673 at Lambeth, under the patronage of George Villiers, Duke of Buckingham." The Duke had induced some Venetian workmen to assist in making ornamental drinking vessels, but it does not appear that these decorative objects ever arrived at any perfection, or at least they were never encouraged.

In 1635 a patent was granted to Sir Robert Mansell for glass-making, but this does not appear to have been successful in producing anything beyond ordinary domestic vessels, in fact we may infer that the contrary was the fact, for he also obtained a monopoly for importing the fine Venetian drinking glasses. None of these glass-houses were remunerative, and were never rebuilt.

In old English plays frequent allusions are made to the use of glass. Falstaff says to the Hostess of the Boar's Head,—"Glasses, Glasses is the only drinking," when she tells him that she shall be obliged to pawn her plate.—2 *King Henry IV., Act* ii, *Sc.* 2. In BRATHWAITE'S *English Gentleman*, we find this passage,—"He drinks to his Venus in a Venice glass, and, to moralize her sex, throws it over his head and breaks it." Again, in *Vittoria Corombona*, "He carries his face in his ruff, as I have seen a serving man carry glasses in a cypress hat band, monstrous steady, for fear of breaking."

Letters from John Green (before mentioned), living at the sign of "the King's Armes in the Poultry, London," addressed to Signor Alessio Morelli, a glass-maker of Venice, show that in 1660 a considerable trade was still carried on in Venetian glass, and also that the art of making glass was improving in England; in fact, that the looking-glasses made here by the Duke of Buckingham at Lambeth, assisted by Venetian workmen, were in many respects superior to those of foreign manufacture, although they could not be produced at so cheap a rate. Amongst these papers is a contract between John Green and another glass-maker for green glass bottles, made at "a glasse house neere unto Rosmary Lane."

English drinking vessels made of flint glass, much in the same way as the modern, may be found as early as the reign of Charles I. They are more brilliant in appearance, but much thicker and more brittle than the old Venetian glasses. From the middle of the XVIth up to the beginning of the XVIIIth Century, the Germans, unable to compete with the Venetians in the numerous processes by which their glass was decorated, produced vessels of a totally different

character, altogether devoid of beauty of form, being perfectly cylindrical vases. They are from 6 inches to as much as 20 inches in height. The redeeming point about them was the profusion of rich enamel colours with which they were covered; these were quaint and original, but did not possess any artistic merit.

The designs most frequent are the great imperial double-headed eagle, with the Crucifixion on its breast, and the arms of the States on its wings; armorial bearings, figure subjects, and sometimes very long inscriptions relating to contemporary events, names, &c., and they generally have the date of manufacture. These cylindrical vessels were called **Wiederkoms,** which means literally, COME AGAIN, and from their capacity they were fully entitled to the appellation, for they would bear repeated visits before they were emptied. A few German artists, in the middle of the XVIIth Century, decorated some of the smaller glass vessels with mono-chromatic paintings, in sepia or indian ink, of vitreous colours *en grisaille;* the lights, &c., being scratched in with a point; they usually represent battles, processions, &c., completely round the circumference; to some the name of the artist is affixed. This style of painting lasted but a very short time, the dates on them being from 1660 to 1680.

The ruby glass has by some been considered of Venetian manufacture, and although the Venetians had produced in the body of some of the Schmeltze vases a colour very near to ruby red, when seen by transmitted light, as well as a beautiful light ruby used on some stems and other parts of their drinking vessels, yet the colour is not identical with that which is called ruby, and which is now ascribed to the German glass-makers. The glass is heavier and more compact than the Venetian. In the latter half of the XVIIth Century the Germans greatly improved the quality of their glass, and brought the process of colouration to great perfection, especially whilst the glass-houses at Potsdam were under the direction of Kunckel, Chemist to the Elector of Saxony, appointed in 1679. Early in the XVIIth Century the Bohemians had become noted for their glass vessels, which, although not so graceful as the Venetian, were yet well formed, of compact material, and good colour. They attained distinction more especially by etching subjects and portraits upon the glass, with a diamond point. Towards the end of this century they produced glass of a purer quality, by introducing flint and lead, rivalling the crystal in beauty. These vessels were cut and engraved with designs by the lathe, and the density of the material rendered them susceptible of a brilliant polish.

Glass of every age and nation has the same general chemical composition. Its base is silica and may be quartz, sand or flint. The silica mixed with a salt of one of the alkalies, potash, or soda, is subjected first to a moderate heat, by which it is partially fused, and assumes a form called "frit." This is afterwards exposed in a pot, or crucible, for many hours to an intense heat, by which a perfect fusion and union of the materials is effected. It is then fit to be poured out as plate, or table glass, or is taken up by a tube and blown into vessels of any form. The value of glass depends entirely upon the proportion and quality of the materials used. If too large a proportion of alkali is employed the glass is soon perfected, and is melted at a comparatively low heat, but such glass is easily decomposed, being either completely soluble in water, or the alkali is dissolved by that fluid, and much of the silica is left in a finely divided state. Even if a very large portion of silica is used, this action of water is not prevented entirely; its effect is slow, but ultimately the disintegration of the glass would result. Such a composition could never have come down to us from early times as

glass, and it is only by the perhaps accidental admixture of either lime, magnesia, alumina, baryta, or strontia, that glass, of Egyptian or even Roman manufacture, could have preserved its transparency or form, under the influence of moisture and the atmosphere.

These earths, when combined with the silicates of potash, or soda, render the compound proof against the action of water, of the air, and even of strong acids. The proportion of earthy bases, required to produce this beneficial effect, is so small that it has been generally supplied by accident, and is mostly obtained from the impurities of the materials used, or from the pots in which the fusion has been effected. The following is the composition of some varieties of glass:—

	Alkali.	Silica.	Lime.	Alumina.	Oxide of Iron, &c.	Oxide of Lead.
Green Bottle Glass	11	71.5	10	3	4·5	—
Windsor ditto	15	70	13	2	—	—
French Mirror	17	76	6	—	—	—
Venetian ditto	16	69	13·7	1	0·3	—
Bohemian Glass	15	76	8	1	—	—
English Crystal Glass	9·5	60	—	—	1·5	29
Ditto ditto	14	52	—	—	—	34
Ditto Flint ditto	11	46	—	—	—	43

The various colours of glass are produced by oxides of the metals melted with the body of glass, or fused on its surface. Iron produces the colour in green bottle-glass. Blood-red is produced by copper; carmine-red by gold; violet-red by manganese; blue by cobalt, or sometimes by copper; green by iron, copper, or chromium; yellow by antimony, iron, or silver; greenish-yellow by uranium; and several other metallic oxides are used for particular colours, or the above in various proportions. Opacity in glass is produced by oxides of arsenic, tin, &c., or by bone-ash. Oxide of lead is used to give density and lustre, as in crystal or flint-glass.

ANCIENT AND MEDIÆVAL GLASS.

Specimens from the Collection of Felix Slade, *Esq.*

A GREAT object of attraction, even where so much was of the highest interest, in the Exhibition, was the Case of Selected Specimens, forming only a part of Mr. Slade's unrivalled Collection of Ancient and Mediæval Glass. It is impossible for mere word-painting to do justice to the articles, all of which were of high merit, many of them rare, some unique, and all evincing the taste and judgment of their possessor. The delicacy of the material, elegance of form, brilliancy of colour, and exquisite manipulations, cannot be pourtrayed in language; the following descriptions are therefore only intended for identifying the various specimens, of which all the illustrations, with one exception, are from the faithful pencil of Mr. John Franklin, whose nine examples on the Chromo-Lithographic Sheet have been ably rendered by Messrs. Kells, Brothers. For this plate the Compilers are indebted to the liberality of Mr. Slade.

Ancient Egyptian, Greek, and Roman Glass.

A Phial, or Alabastron, of cylindrical form, with two small perforated handles projecting from the sides, and a flat broad rim, of deep blue semi-transparent glass, ornamented with a yellow spiral band, which, as it approaches the lower part of the bottle, assumes a zig-zag form; three bands of green enamel are introduced between, finishing with a line of each colour; the rim is bordered with green glass. Egyptian; $8\frac{1}{4}$ inches long.

An elegant Cylindrical Vase, for the toilet, in the form of a column, with lotus-shaped capital; it contains the colour called stybium, used by the Egyptian ladies to paint their eyebrows and eyelids. The vessel is of opaque light-blue glass, with delicate white and yellow wavy and spiral lines of the same colours towards the top. The mouth expands like the calyx of a flower, the escallops being edged with white, and a yellow stem down their centres. It contains also the glass *stylus*, by which the colour was applied. Egyptian; $3\frac{1}{2}$ inches long.—*From the Collection of* Samuel Rogers.

An Alabastron Phial, oviform, with small perforated handles at the side, and flat orifice, bordered with yellow, light-blue and yellow spiral bands at top and bottom, between which is one large chevron ornament on *lapis-lazuli* ground. Græco-Egyptian; 4 inches long.

An ALABASTRON, of opaque milk-white glass, elongated body, broad lip, and two small handles, ornamented with numerous chevron bands and spiral lines of violet; 4 inches high.

A SMALL AMPHORA, of elegant form, with long neck, and pointed base, on which is a small boss or button; diminutive projections at the sides for handles; of dark-blue glass, with spiral yellow and white bands round the neck, continued in wavy lines round the body of the vase; the surface is eroded; $3\frac{1}{2}$ inches long.

An AMPHORA, of elegant oval form, the body of violet glass, with opaque milk-white chevron ornaments, the lip, neck, handles, and pointed base being of the same opal-coloured glass, partly iridescent; 5 inches long.

A CRUCHE, of the Œnochœ form, with compressed lip and high handle, of deep blue glass; the body of the vase is nearly covered with perpendicular bands of blue, white, and yellow enamel, disposed in a sort of palmette or sheaf ornament; a raised spiral fillet runs round the neck as well as on the margin of the lip and foot; the colours are beautifully preserved, and highly polished; $5\frac{1}{2}$ inches long.

An AMPHORA, with two large handles, elongated oval body, pointed base, bossed, of transparent blue glass, with opaque white spiral bands round the neck and base, between which are perpendicular wavy ornaments; one side of this vase is polished, the other is iridescent; 6 inches long.

An ŒNOCHŒ, or Ewer, with compressed trefoil lip, of dark-blue glass; the body ornamented with perpendicular bands of yellow and light blue palmette pattern; a raised spiral cord round the neck, lip, and foot. The surface is covered with iridescence; 6 inches long.

A PAIR of ARMILLÆ, of transparent deep blue glass, quite plain; the ends, which do not quite meet, terminate in pressed gold mounts of the fore part of a lion, and a fir-cone; a gold ring or slide passed round each armlet to protect it from falling, and to secure it to the arm. These beautiful bracelets were discovered in a tomb at Rome, and were formerly in the *Collection of* SAMUEL ROGERS.

A PAIR of EARRINGS, of turquoise-blue glass, hoop-shaped; round the outer edge is a raised border of white and violet threads; the ends do not meet, but have holes for gold wires to fasten them to the ear; 1 inch in diameter.—*From the* ROGERS' *Collection.*

A NECKLACE, composed of small ribbed glass beads, between which are placed alternately gold-pressed leaf ornaments of filigree anemones, with pendant fir cones, and small masks. In the centre is a small female bust of gold suspended by a pierced rosette, the hair is turned back on the top of the head, and she wears triangular earrings, and a twisted necklace, from which hangs a crescent-shaped *bulla.*—*From the* ROGERS' *Collection.*

A ROMAN PRÆFERICULUM, or Jug, of elegant form, in greenish glass, resting on a foot, narrow neck encircled by a blue spiral cord, large trefoil lip, and fluted handle; 10½ inches high.—See *Illustration.*

A NECKLACE, of plain glass beads of various colours and forms, some square, with gold-ribbed beads between; towards the centre are fine gold pendants containing fragments of glass, probably intended to imitate gems. The surface being decayed, a beautiful iridescence is produced; 14 inches long. Found in the Necropolis at Tharros, in Sardinia.—*From the* BARBETTI *Collection.*

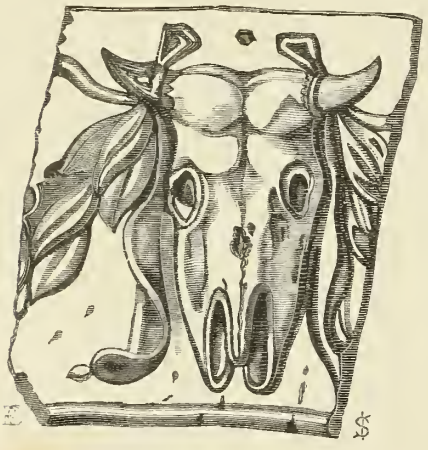
A NECKLACE, of variegated glass beads, all inlaid with enamel of different colours, in pellets and circles, most minutely and exquisitely wrought; two square beads at the extremities, and three pendant grotesque Silenus heads of blue glass, with a white and yellow enamel; 12 inches long. Found in the Necropolis of Tharros.—*From the* BARBETTI *Collection.*

ROMAN COLOURED GLASS.

A HAIR-PIN, ACUS CRINALIS, of glass, ornamented with a spiral band of three yellow threads. At the top is a button; the pointed end is broken; 5¾ inches long.

A CYLINDRICAL HOLLOW VESSEL, open at one end and pointed at the other, of brilliant emerald green glass; the ornamentation is of the most exquisite character, and proves the excellence achieved by the Romans in the Art of Glass-making. This specimen, unlike the Greek vases before described, where a coloured enamel is inserted on the surface, has the colours amalgamated in its substance, penetrating from the outer to the inner surface. The pattern may be described as a series of zig-zag lines running irregularly from end to end of the vessel, and which are formed of dark blue lines, on which are slender white threads; between these on the emerald ground are bands of powdered gold, more intense towards the blue and white streaks, and shaded off towards the centre by reducing the number of particles, of a most pleasing effect, and exhibiting an instance of skilful manipulation; 7 inches long.

An Oblong Plaque, of opaque blue glass, whereon is a Bacchante, in an elegant attitude, holding in her right a wine-cup, and in her left the Thyrsus; $2\frac{3}{8}$ inches by $2\frac{1}{2}$ inches. *From the* Fould *Collection.*



A Fragment of a Frieze, with an ox-scull ornament, which is similar to the enrichment seen on Roman-Doric temples, where it is accompanied by sacrificial implements. —*Drawn by Mr. Charles Baily.* See *Illustration.*

A Portion of a Frieze, of blue glass, bearing in relief a winged griffin; $1\frac{3}{4}$ inch square.

A Fragment of a Plaque, of four strata, the substratum of purple glass, with opaque white, yellow, and blue enamel, representing a bird, and a group of fruit, cut in the same manner as a stone cameo, and similar to the Portland Vase; a portion of the white border at bottom; $5\frac{1}{2}$ inches by 2 inches.—*From* M. Thibaut's *Collection.*

Mosaic Glass.

A Circular Medallion, with centre rosette ornament inclosed by a tressure of six curves and leaves, bordered with a yellow scroll edge band, the colours of the threads employed in this minute specimen are dark and light blue, grey, yellow, red, and black; $1\frac{3}{4}$ inch diameter.—*From the* Fould *Collection.*

A Circular Medallion, in which is a parrot on *lapis lazuli* coloured ground, the design being cut from the surface, and filled in with red, yellow, and green enamel; two small gold fillets are introduced on the wings of the bird, laid on a substratum of opaque white glass; mounted in gold as a ring.—*From the* Hertz *Collection.*

An Oval Mosaic, on *lapis lazuli* coloured glass, vine-leaf pattern, the stalk and outline of minute gold fillets filled in between with green enamel; mounted in gold as a ring.

An Oval Mosaic, of *lapis lazuli* coloured glass, inlaid with a plain fillet of gold, in form of a bird, standing on the stalk of a flower.

A Square Tablet, of Mosaic glass, representing a face with ringlets, and a necklace, on turquoise enamel, red border, backed as usual with opaque white.

Antique Roman Pressed or Moulded Glass.

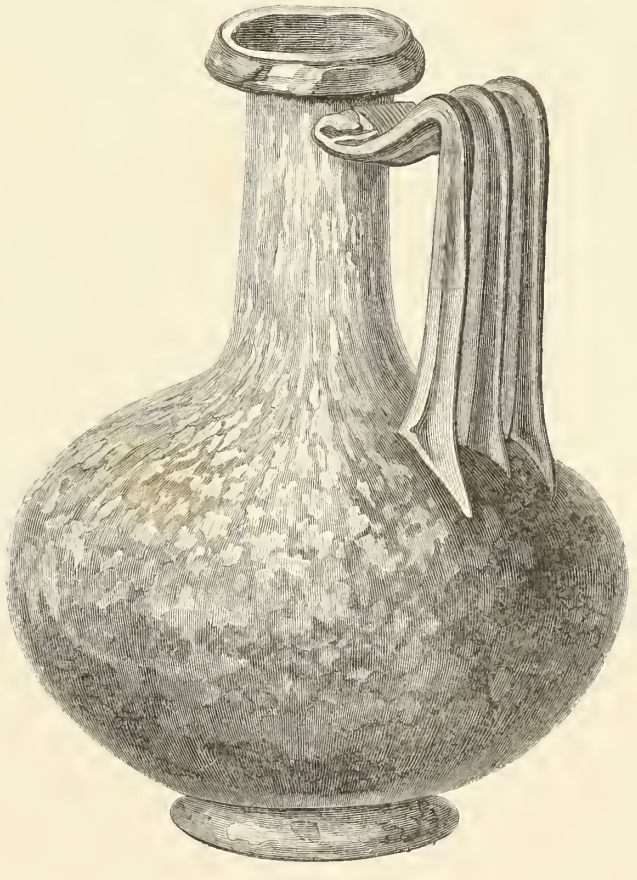
An Ampulla, oviform body, of opaque light blue glass, moulded in relief, with an amphora and other vases, separated by six columns surmounted by arcades, each having a conical object, perhaps the cap seen on the coins of Brutus, beneath are festoons and bunches of grapes. Brought from the Greek Archipelago by M. Péretié; $3\frac{1}{4}$ inches high.

An Urnula, or deep round basin, with wide mouth, of light blue glass, surrounded by five bands of raised ornaments:—1. An upright ivy-leaf moulding; 2. Dolphins and other fish, and anchors; 3. A running stalk of ivy-leaves; 4. A gadroon border; 5. A sort of egg-and-tongue enrichment; under the foot is a series of concentric circles; $3\frac{3}{8}$ inches high, $3\frac{1}{4}$ inches diameter.

A Poculum, of sapphire glass, of cylindrical form, the lower edge rounded off, resting on a ring of glass. The handles are of opaque white of zig-zag shape, with round flattened tops projecting outwards from the edge of the cup, and pinched together into form.

Roman Blown Glass.

An Ampulla, globular body, tapering neck and recurved lip, of transparent amber glass, splashed with opaque white, the handle beautifully manipulated into three bold raised ribs, resting like claws on the body of the bottle, and reaching to the lip. This important piece is quite perfect; $9\frac{1}{2}$ inches high. —See *Illustration*.



An Amphora, in blue glass, of elegant form, elongated oval body, standing on a foot, with two fluted handles, the mouth edged with opaque white enamel, slightly eroded, but in perfect preservation. From the Archipelago; 3 inches high.

An Unguentarium, of greenish-white glass, small globular body, and very long neck, partly covered with a white oxydated patina; $5\frac{3}{4}$ inches high.

An UNGUENTARIUM, of elongated tubular form, pressed in at the neck. The great excellence of this piece consists in the splendid irisation, giving it a rich metallic lustre; and on that part where the patina is removed displaying the colours of the iris. Found in Sardinia; $5\frac{1}{2}$ inches high.

A LARGE DEEP BOWL, in form of an inverted cone, slightly rounded at its apex, of opaque blue glass, in imitation of *lapis lazuli*, a deep linear moulding inside the mouth, exhibiting the lathe marks on both the sides; $3\frac{1}{2}$ inches high, $6\frac{1}{8}$ inches diameter.

A BOWL, of violet-coloured glass, light and dark veined, in imitation of onyx, ornamented with raised vertical ribs; a very fine and perfect specimen; $2\frac{1}{4}$ inches high, 6 inches diameter.—*From the Collection of* M. ROLLIN.

An URNULA CINERARIA, of amber coloured glass, of elegant form, with delicate vertical ribs, hemispherical, with slightly recurved lip, of light fabric and perfect preservation, owing to its having been deposited in the ground inside two Samian cups, one placed in an inverted position over the other. Found at Cologne.

GEMELLA LACRYMATORIA, or twin tubular bottles, having two apertures, of green glass, with a spiral thread round, binding them together. On each side is a handle of blue enamel; $4\frac{1}{2}$ inches high.—*From the* FOULD *Collection.*

A LACHRYMATORY, formed like a tear-drop, of violet glass. It derives its name from its shape, not from its containing the tears of mourners at a funeral; and in reality this species of vessel was used to hold ointments or perfumes; $14\frac{1}{2}$ inches long.

A POCULUM, of *lapis lazuli* glass, standing on a foot, of elegant form, the inside covered with a silvery film of iridescence; the exterior has unfortunately been scraped to show the colour of the glass. Found at Cologne; $1\frac{3}{4}$ high, $2\frac{7}{8}$ inches diameter.

NINE SPECIMENS OF ANCIENT GLASS ON ONE SHEET.

1. A pear-shaped BEAD, of blue glass, with wavy bands of yellow and white enamel.

2. A CRUCHE, or Œnochœ, *Wine-pourer*, of globular form, with compressed trefoil lip, pointed base, of opaque white glass, the surface covered with iridescence; round the centre is a double band of black zig-zags and lines, continued round the neck and lip. This jug, or ewer, which sometimes had a flat foot, was used at the *symposia*, or drinking parties of the ancients, to supply the cups of the guests with the mixture of wine and water, the usual drink of the Greeks at such feasts, the jugs being first filled from a large vessel called a *crater*.

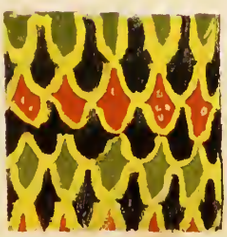
3. A small BOTTLE, of globular form, with short neck; the body is of a sea-green colour, with three wide bands of dark blue, green, and gold, edged with white, looped together at the neck This is a very rare and beautiful specimen. Found in the environs of Naples.

1

3

4

5



6

7

2

8

9

SPECIMENS OF ANCIENT GLASS.

IN THE COLLECTION OF

FELIX SLADE, ESQ.

Kell Bros. Lith. 26, Old Bond Street.

4. A small AMPHORA, of globular form, pointed base, of dark green glass, with yellow and turquoise chevrons round the middle edged with yellow. This example differs from the usual type, which is tall and narrow.

5. A portion of a ribbed CUP, or bowl, in imitation of onyx, veined with yellow, red, white, and blue, the body of a fine brown Sard colour. The vessel of which this is a fragment must have been of considerable diameter.

6. A square FRAGMENT of MOSAIC Glass, with festooned ornaments of red and green, edged with yellow on a dark ground.

7. A square TABLET of MOSAIC Glass, having in the centre a rosette with points, radiating to the four corners of various coloured threads on a dark ground.

8. A FRAGMENT of MOSAIC Glass, with tulips on a dark ground.

9. Another FRAGMENT of MOSAIC Glass, in which the ornament is an imitation of the well-known honeysuckle pattern, so frequently introduced in Grecian architecture. In all these mosaics the colours are continued throughout the entire thickness.

ORIENTAL GLASS.

An ARABIC BOTTLE, spherical body, with a long neck, of a yellowish-brown colour, and full of air-bubbles. It is decorated with three bands of coloured enamels of flowers and arabesque animals. The surface between is covered with pencilled arabesques of birds, apparently cranes, intermixed with foliage and small enamelled flowers. On the lowest band are cartouches of inscriptions; XIVth Century. Perfect, and very rare; 11 inches high.

An ARABIC LAMP, of globular form, with wide-spreading aperture at top. Round the body are six loops for suspension, and a rim at bottom, on which it can stand. On the upper part are inscriptions in blue, red, and white enamel, and medallions, with representations of cups, or vases. On the lower portion the characters are left unpainted, the ground being filled in with enamel; XVth Century. From Cairo; 14 inches high, 10 inches in diameter.

A square PERSIAN BOTTLE, of dark blue, enamelled in opaque colours with birds, roses, tulips, and other flowers on gold stems; also daisies and pink corded borders; $5\frac{1}{4}$ inches high.

A cylindrical PERSIAN BOTTLE, with silver stopper; the body painted in roses, lilies of the valley, blue bells, and other flowers; also a bird, with varied plumage; 5 inches high.

VENETIAN GLASS.

A cylindrical CUP, of rich sapphire. The middle part is covered with gold imbrications, edged with white, also ornamented with red, green, and blue spots, and gemmed borders edged with green, and white pearls; $4\frac{1}{2}$ inches high.—*From the* DE BRUGE *Collection,* 1272.

A lofty STANDING CUP and COVER. The lower part of the body is ornamented with oblique elevated ribs gilt, and round the top is a band of six gilt imbrications with pearl borders, and blue enamelled spots. The junction with the stem is a denticulated rim of red, blue, and gold; on the stem are straight gilt ribs; and round the foot is a border of opaque white rings strung by a red cord. The cover, also obliquely ribbed and gilt, is surmounted by a flattened knob, on which has been painted a shield of arms. Probably of the latter half of the XVth Century; 16½ inches high.

A deep BOWL, ornamented with gold imbrications, edged with pearls and imitation gems. The stem is enriched with white enamel leaves and opaque red bands; 6½ inches high, 10 inches diameter.

A small BOWL, of rich sapphire, ornamented on the outside with gold imbrications, jewelled and edged with pearls; also a variety of gemmed borders. It stands on a plain rim. On the bottom of the inside are the letters Y. H. S. in gold, with a gold border; 2¼ inches high, 3½ inches diameter.

A SALIÉRE, of rich sapphire, with pearl-edged imbrications in gold, and gemmed borders. It stands on a denticulated rim; 2¼ inches high, 3½ inches diameter.—*From the* DE BRUGE *Collection,* 1273.

A cylindrical CUP, of sapphire, standing on a fluted and gilt stem with broad foot. The body is ornamented with jewelled gilt bands at top and bottom, between which is represented, in blue and green enamel heightened with gold, a procession of female figures, accompanying Venus and Cupid in a car drawn by two swans, another car is in form of a fish. The principal figure is a cavalier armed in the manner of the latter half of the XVth Century; he advances to grasp the hand of a centaur, on whose back a child is riding. The trees are treated in the stiff conventional style of the time; 6½ inches high.—*From the* DE BRUGE *Collection,* 1269; SOLTYKOFF *Collection,* 809.

A PLATEAU, with three double belts of raised white enamel, *semée d'or,* between. The intervening spaces are etched with elegant arabesques, chimeras, masks, cross-keys, and birds, holding festoons of flowers; 10½ inches diameter.

A BOUQUETIÈRE, in form of a chimera, with openings at the top and in the breast, edged with blue glass, blue wings, crest, and eyes. The body is covered with convex bulbs, and stands on a foot; 8 inches high.—*From the* DE BRUGE *Collection.*

A FLACON, or Bottle, of flat oval form, with long neck, perpendicular stripes of opaque white enamel run through the whole length, and between these, about half-way up, are raised scrolls and leaf ornaments of brilliant coloured enamels. The foot, rim, and stopper are of engraved silver; 10¾ inches high.—*From the* BERNAL *Collection.*

A cylindrical BEAKER, ribbed, with expanded lip. The surface is covered with broad *latticinio* stripes passing round spirally. It rests on a corded and gilt rim; 7½ inches high.

A Venetian Glass EWER, oviform, with trefoil lip, and high handle, serrated edge, terminating in a satyr's head; height, 12 inches.—See *Illustration.*

A COSTRIL, or Pilgrim's Bottle, oviform, with flat sides, and loops round the edge for suspension, standing on a foot, with long neck, and ornamented by vertical lines of spiral *latticinio;* 10¼ inches high.—*From the Collection of* M. PRÉAUX.

A cylindrical BOTTLE, and COVER, of minute reticulated threads, in the meshes of which are small bubbles of air. A very fine specimen; 6½ inches high.—*From the* DE BRUGE *Collection.*

A cylindrical BOTTLE, fluted, with opaque white threads, *à reticelli*, of separate *paraisons*, the spaces containing air-bubbles; 9¼ inches high.

A small spherical BOWL, and COVER, of reticulated *latticinio*, with air compressed in a diamond-shape between the intersections. It has formed the upper part of a goblet. Height, 5¼ inches, diameter, 4½ inches.

A CUP, ornamented with plain *latticinio* lines and twisted filigree, crossing each other; 4⅝ inches high.

An ECUELLE, COVER, and STAND, with two handles at the sides, the cover surmounted by a flower of opaque white and blue enamel. The *latticinio* threads on each *paraison* cross each other with great precision, and with the inclosed air-bubbles produce a beautiful sparkling surface. This specimen may be pronounced the *chef d'œuvre* of an Art which is now extinct; 6¼ inches high, 7¾ inches diameter.—*From the* DE BRUGE *Collection.*

A TAZZA, of *latticinio à reticelli;* the lines cross each other spirally, wide apart, *on a single sheet of glass;* 3½ inches high, 6¼ inches diameter.

A GOBLET, of reticulated *latticinio*, inclosing bubbles of air. Between the stem and bowl is a plain bulb, inclosing a gold coin of Francesco Molino, Doge of Venice, A. D. 1647; height, 7¾ inches.

A EWER, formed of a globular body, with long neck, of old ruby glass, in silver-gilt mountings, which transform it into an elegant Hebe Ewer. The foot, lip, and high handle are chased in scrolls; 14 inches high.—*From the Collection of* G. S. NICHOLSON.

A GOBLET, of frosted or crackled glass, encircled by two bands of *latticinio*, on which are gilt bosses, on baluster stem; $7\frac{1}{2}$ inches high.—See *Illustration.*

A BOTTLE of old ruby glass, oviform, with flattened sides and long neck; it has raised vertical ribs, silver-gilt foot, and a silver stopper, surmounted by a triple-helmeted head; $9\frac{3}{4}$ inches high.—*Formerly in the possession of* LADY BLESSINGTON.

Hexagonal BOTTLE, of dark blue glass, with painted enamel figures of the SALVATOR MUNDI, St. Peter, and St. John. On the alternate sides are flowers; it has a silver stopper; 5 inches high.

A SEAU, of green glass, with a loose-twisted handle of colourless glass, fastened at the margin by loops, and moving over the mouth of the vessel; round the bowl are two serrated bands, on which are two pear-shaped medallions of gilt lions' heads, and small bosses between. The inside is coated with yellow enamel. A very uncommon and rare specimen; 5 inches high, $7\frac{3}{4}$ inches diameter.

A smaller SEAU, of green glass, with bosses of yellow, red, and blue, on the lower part. A border at the top of gold, and opaque white dots, and two plain raised cords between. It has serrated rims at top and bottom; $2\frac{3}{4}$ inches high, 4 inches diameter.

A covered HANAP, of plain glass, spherical, with denticulated ribs at the bottom of the cup, on a fluted baluster stem and foot. The cover is surmounted by a winged and crested serpent with elaborately twisted tail. Within the vase is a hollow ball of crackled glass containing a pebble, which rattles when the vessel is moved; $13\frac{1}{2}$ inches high.—*From the* DE BRUGE *Collection.*

A HANAP, the bowl engraved with eagles, bees, and flowers, standing on a long fluted stem, of which the handles take a peculiar triangular form.

A HANAP, the stem formed of a twisted cane, inclosing red and yellow threads, heart-shaped, having in the centre four jessamine flowers of opaque white enamel, green leaves and stem. Above and below is a ribbed boss; $11\frac{1}{4}$ inches high.—*From the* BERNAL *Collection.*

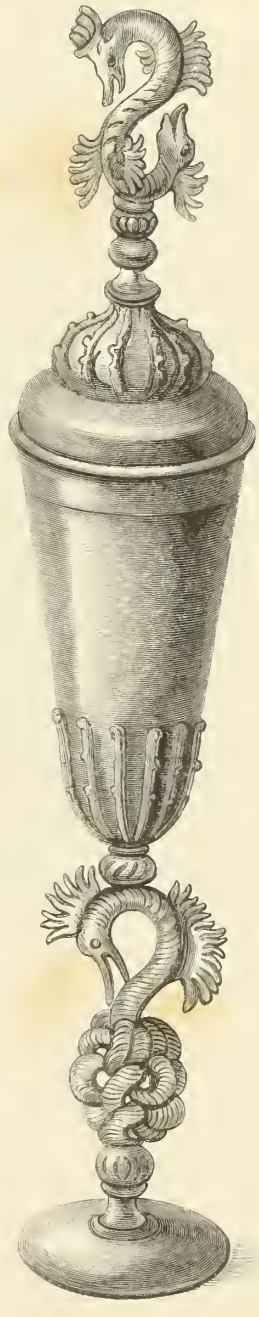
A HANAP, plain bowl, stem of white enamel striated with blue, yellow, and red, round which is a hoop of *latticinio* threads, with escalloped edge. In the centre is a poly-petalous flower; 13 inches high.

A HANAP, the stem with a hoop of white, yellow, and red-twisted threads, which are arranged in the centre to form a cross. At the top of the hoop are blue serpents' heads and crests; 10 inches high.

A HANAP, of brownish *enfumé* glass. This cup, when inverted, takes the form of a lady in the costume of the beginning of the XVIIth Century; her capacious petticoat forms the ribbed cup, and has a diamond pattern in the centre, the stem is her slim waist, the usual ring ornaments represent her arms *a-kimbo.* The bulb forming the head has on the point a moulded and gilt medallion, on which the workman has stamped the face of a lion, instead of "the human face divine." Round the neck is a high crinkled frill, and on the head a broad flat cap, which forms the foot of the cup; $7\frac{1}{2}$ inches high.

A HANAP, with involuted stem and centre winged, having above serpents' heads and crests, all of blue glass; 10 inches high.

A VENETIAN Glass tall STANDING-CUP and COVER, ornamented on the cover and bottom of the cup with raised gadroons; the stem is in form of a serpent of twisted glass inclosing coloured threads; the Cover is surmounted by a double-headed serpent in form of the letter S; $18\frac{1}{2}$ inches high.—*From the* BERNAL *Collection.* See *Illustration.*



A WINE-GLASS, ribbed, and taking an angular form towards the expanded rim, with blue glass handles at the sides, on twisted baluster stem; $6\frac{1}{4}$ inches high.

A tall WINE-GLASS, with globular bowl, and broad flat lip, ornamented with perpendicular opaque white stripes. It stands on a very long slender stem and foot; $7\frac{1}{4}$ inches high.

A WINE-GLASS, of plain opaque White glass, double-bossed stem and foot; $6\frac{1}{4}$ inches high.

A DRINKING-GLASS, *Mille-Fiori;* canes of glass of various and brilliant colours are cut at different angles, and inserted irregularly over the surface. It is funnel-shaped, on a stem with a large boss; $7\frac{1}{4}$ inches high.

A WINE-GLASS, with plain bowl, twisted stem of colourless glass, and a projecting tulip of opaque blue and white enamel, with three green leaves; $6\frac{3}{4}$ inches high.—*From the* BERNAL *Collection.*

A CITRON, of yellow glass, with two leaves and blossoms attached; 6 inches long.

A POD, of green glass, with a blossom having white and yellow petals; 7 inches long.

A BOUQUETIÈRE, or Flower Vase, oviform, standing on a foot. Three small handles reach from the body of the base over the lip; between each handle is a perpendicular tube with blue rims for flowers. A blue crinkled rim runs round the neck; $9\frac{1}{2}$ inches high.—*From the* BERNAL *Collection.*

A PAIR of VASES, pear-shaped, of rich blue Murano glass, ribbed and flat-sided, with gilt metal feet and handles, of the XVIth Century; $5\frac{3}{8}$ inches high.

A TAZZA, Venetian, with raised and radiating gilt ribs, and imbricated gold and gemmed border. In the centre is an enamel painting of the Lion of St. Mark; $2\frac{3}{4}$ inches high, $10\frac{1}{2}$ inches diameter.

A TAZZA, of red glass, veined with opalized colours of green, blue, and brown, of various shades, with *semée d'aventurino* applied as usual to its surface while in a state of fusion, standing on a deep rim; $9\frac{1}{2}$ inches diameter.

A TAZZA, of opal glass, ribbed, with angular edge, standing on a low foot.

A TAZZA, of frosted glass, standing on a long-twisted stem and foot. In the centre is a small hemispherical cup of white glass; 8 inches high, $6\frac{1}{2}$ inches diameter.—*From the* DE BRUGE *Collection.*

A TAZZA, of opal glass, ribbed, edged with red enamel, and standing on a low foot; 7 inches diameter.

A TAZZA, ornamented on the underside with three belts of violet, purple, and blue glass, between which is a border *semée d'or* of ovals gemmed with white, blue, and red enamel; towards the centre are short raised ribs gilt at the extremities, and in the centre a gilt and pearl boss; $10\frac{3}{4}$ inches diameter.

A TAZZA, in the centre of which is painted in enamel a shield of arms, in a lozenge, viz., Quarterly, 1 and 4, vert a lion rampant or; 2 and 3, gules three fleurs-de-lys or, impaling a coat of arms, azure three chevronels or. This is surrounded by a border of oval medallions of flowers and gold; the margin of the lip is *semée d'or.* The stem, with a pear-shaped bulb, is enriched with lions' heads *semée d'or* between, and around the lower part of the foot; $6\frac{1}{8}$ inches high, $6\frac{1}{8}$ inches diameter.—*From the* BERNAL *Collection.*

A TAZZA, with ribbed base; in the centre is a white unicorn, around which are coloured scrolls, also gold and gemmed borders; 10 inches diameter.

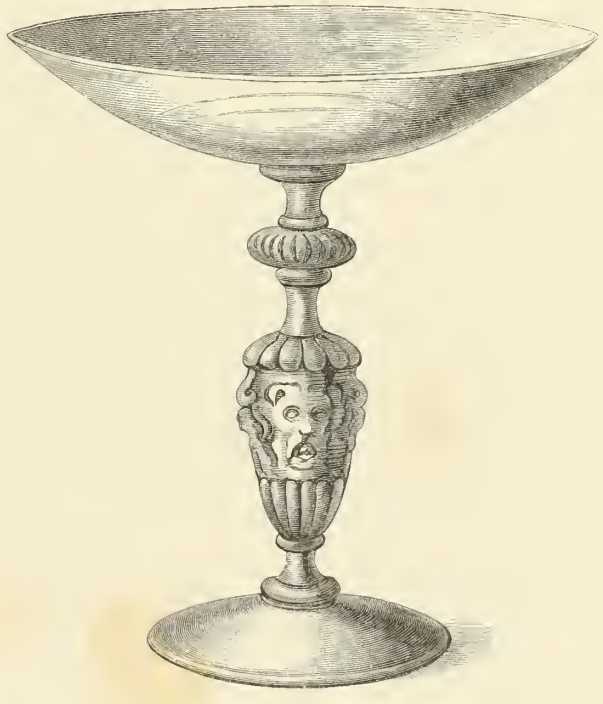
A TAZZA, the centre painted with the arms of Pope Leo X., John de Medicis, who assumed the tiara A.D. 1513; around are borders of imbricated gold gemmed; 2¼ inches high, 8½ inches diameter.

A TAZZA, in the centre of which is a shield of arms, azure a cross between four starlings or, surrounded by imbricated gold and gemmed borders; 2 inches high, 9½ inches diameter.

A TAZZA, with raised gadroons at bottom. The centre is painted with a shield of arms, Quarterly, 1 and 4, gules a cross argent; 2 and 3, gules bendy or, within a wreath.

A TAZZA, of large diamond moulded pattern; the raised parts have been gilt, and in the spaces are enamel flowers in colours, and around the top an imbricated gold border gemmed. The margins of the bowl and foot are edged with blue; 3 inches high, 10½ inches diameter.

A TAZZA, with gold imbricated and jewelled border, and raised band of blue glass. In the centre is painted a shield of arms, viz., azure three cinquefoils pierced or, on a chief or, three cinquefoils pierced azure, surmounted by a Doge's cap; 9¼ inches diameter.—*From the* DE BRUGE *and* SOLTYKOFF *Collections.* See *Illustration.*



A TAZZA, of diamond moulded pattern, with gemmed and gilt border round the edge. In the centre is an enamel of the Archangel Michael subduing Satan. End of XVth Century; 9½ inches diameter.

A TAZZA, of colourless glass, the stem ornamented with raised and gilt lions' heads. Three brackets, with gilt knobs, set with turquoises, support the plateau; 6¼ inches high, 6¼ inches diameter.—*From the* DE BRUGE *and* SOLTYKOFF *Collections.*

A TAZZA, of light amber glass, with crinkled or wavy edge, on long-twisted bulb stem; 5½ inches high, 5½ inches diameter.

A TAZZA, painted with light green leaves, yellow birds, and flowers, straight formal design of Persian character; 3⅜ inches high, 8 inches diameter.

A EWER and COVER of SCHMELTZE; the predominating veins are brown and yellow shaded with violet, green, and blue, with a green shaded handle and spout; 11¼ inches high.

A TANKARD and COVER, of SCHMELTZE AVENTURINE, of deep ruby red glass, the surface blended with opalized veins shaded with green and blue. Spots of fine metal are spread over the surface, in imitation of the mineral called *aventurine*. The manufacture of this species was long a secret, but it is known that its peculiar brilliancy was due to copper filings (*Fairholt*); $5\frac{1}{4}$ inches high.

A CUP and SAUCER; the former is bell-shaped, the latter has a broad flat rim and depressed centre to receive the cup. They are of opaque White Venetian glass, painted in imitation of Persian, with roses and blue bells; within the cup is a blue border; $3\frac{3}{4}$ inches high.

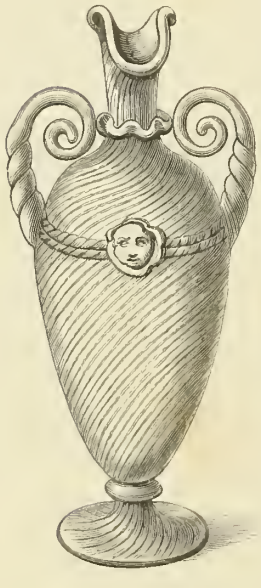
A GOBLET, of sapphire, ornamented with gilt leaves and white enamel flowers, with gold-twisted pattern, and pearl borders. The lower part has a bossed rim; the stem and foot are ribbed and gilt; $6\frac{1}{4}$ inches high.

A large GOBLET, hemispherical, of frosted glass, with plain rim. Round the bowl is a gilt and raised band; the stem is formed of a large gilt boss of lions' heads; $9\frac{7}{8}$ inches high.

A BIBERON, of opal glass, ribbed, the handle bordered with winged ornaments. Round the body are three pear-shaped medallions of gilt lions' and cherubs' heads, with small bosses between; $3\frac{1}{2}$ inches high.—*From the* DE BRUGE *Collection.*

A BIBERON, of opal glass, with trefoil lip, and high handle with serrated edges. The neck and foot are ribbed; 6 inches high.

A PAIR of spherical long-necked BOTTLES, with opaque white lines passing vertically from top to bottom. Two belts of crinkled glass pass round the necks; the stoppers are of pewter; $14\frac{1}{2}$ inches high.



A Venetian glass FLACON, oviform, flat-sided, with compressed oval lip, and colourless glass handles of scroll form, two gilt masks at the sides, ornamented with broad spiral *latticinio* stripes; $7\frac{1}{2}$ inches high.—See *Illustration.*

A FLACON, and COVER, of the *Vitro-di-Trino* pattern, columns of air-bubbles follow the course of the inner set of threads. The handles, knob, and belt round the neck enclose white threads, and have crinkled edges; $6\frac{1}{4}$ inches high.

A TANKARD, of dark blue glass, with a broad belt of enamel colours. Round the neck is the date, 1592; on the silver-gilt lid is the statuette of a man holding a beaker, and one of a boy over the hinge, a dolphin forms the spout; $7\frac{1}{2}$ inches high.

TWO VENETIAN PLATES, of opaque White glass. The centres are painted in bistre with views of San Giorgo Maggiore and the Arsenal, at Venice. These pieces formed part of a set of two dozen, formerly in the possession of Horace Walpole, at Strawberry Hill, where they were sold for ten shillings each, and at Mr. Bernal's sale for £10 each plate.

A DRINKING-GLASS, of White glass, on slender stem, the bowl divided into three compartments by lines of enamel; in one is a gentleman richly dressed, who holds a flower, with the motto, JE SVIS A VOVS; in the third compartment the device is a Goat, *Bouc*, trying to drink from a vase of water, *eau*, thus a rebus is formed, BOUCAU, which is explained by the inscription round the rim, JE · SVIS · A · VOVS · JEHAN · BOVCAV · ET · ANTOYNETE · BOVC · French, XVIth Century; 6½ inches high, 5¼ inches diameter.

A cylindrical CUP, of emerald green glass, standing on a bulbed and fluted stem, enriched with powdered gold. The body is ornamented with gold and jewelled bands at top and bottom, having between them two medallions painted with male and female portraits in the costume of the XVth Century, supported by cupids, and surrounded by garlands. The male bust has long hair, and is clad in a brown habit fitting tightly round the neck; on a scroll before him is the motto, AMOR · VOL · FEE, Love requires Fidelity. The lady has a plait of hair at the top of her head, and ringlets encircle her face; she is smelling a bouquet; 8¾ inches high.—*From the* DE BRUGE *and* SOLTYKOFF *Collections.* See *Illustration.*

A French critic, alluding to the above specimen of Venetian glass, when it was in the Manchester Exhibition, thus expresses his admiration of Mr. Slade's matchless Collection:—"Vase de verre Vénitien de la collection Felix Slade. Malgré le danger qu'il y a de déplacer ces chères merveilles, l'exposition des verres Vénitiens était nombreuse. M. Felix Slade, que nous retrouvons dans toutes les classes du catalogue possesseur d'objets du meilleur goût, avait exposé le beau vase à couvercle que nous avons déja donné dans nos preliminaires à l'histoire de la verrerie Vénitienne, et qui trouve naturellement sa place ici; et trente pièces encore, non moins rares et non moins belles, parmi lesquelles nous citerons, pour les regretter, la grande coupe de verre bleu, representant le triomphe de Venus, des collections De Bruges et Soltykoff, l'élégant calice de verre emeraudes orné de deux jolis portraits émaillés, avec l'inscription, Amor Vol Fee—*Amour veut foi.*"

German Glass.

A Goblet, oviform, of dark blue glass, compressed into bulbs on the lower part, edged with red bands; round the lip is a gilt and pearled border; on the upper part of the bowl are two lines of German inscription, each word being of a different coloured enamel,—"Sei alzeit From und Furchte Gott. 1582,"—*Be always pious and fear* God. It stands on a foot; $9\frac{5}{8}$ inches high.

A Goblet, enamelled with a shield of arms on one side, and on the other side with a full-length portrait of a lady in a curious horned head-dress, long stomacher, and blue-hooped dress, holding a black fan. Round the top of the vessel is a border of gold imbricated pattern with blue spots. It is on a foot and bold baluster stem; $8\frac{1}{2}$ inches high.

A Goblet, funnel-shaped, with a gold imbricated border and blue spots. It is enamelled with three masked Carnival figures, two of whom are fighting; one holds a sword, the other appearing to be only provided with a wine-flask. It stands on a broad rim of glass; $7\frac{3}{4}$ inches high.

A Drinking-Glass, of a long conical shape, etched with a shield of arms of the Holy Roman Empire, and four rows of smaller shields, connected by chains, of the Electorate, inscribed 1655; $16\frac{1}{2}$ inches high.

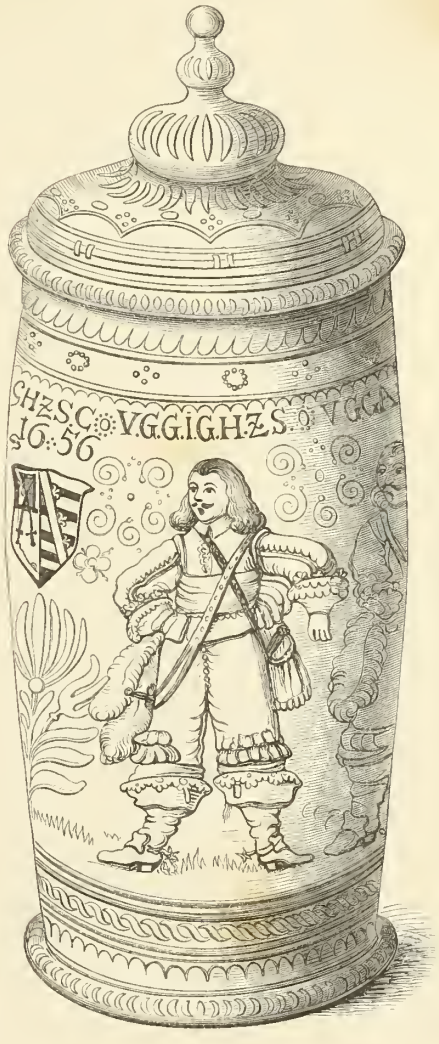
A low cylindrical Cup and Cover, on three ball feet, with painting in sepia, *en grisaille* representing a battle-scene of horse and foot soldiers. The lights are scratched in with a point. The dome-shaped cover is painted with a wreath of vine leaves and a fly; circa 1670; $6\frac{3}{8}$ inches high.

A Wiederkom, or cylindrical beaker, with a shield of arms on each side in black and gold, imbricated gold border with blue spots, edged with white dotted lines. This piece is of an early period; 15 inches high.—*From the* Bernal *Collection.*

A Wiederkom, standing on a deep rim of glass; it is enamelled with two draped shields of arms, one having a branch, the other a lion rampant; the crest is a branch and three leaves held by a hand and arm, and inscribed, Jacob Praun. On the other side is a full length portrait of the owner, who holds a flower in one hand, and his bonnet in the other; $11\frac{1}{4}$ inches high.

A Wiederkom, companion to the preceding, with the same arms and crest, and a full-length portrait of the wife of Jacob Praun, habited in a gold dress, with long train and stomacher, high standing collar, and horned head-dress; she holds in her hands a flower and a handkerchief; $11\frac{1}{4}$ inches high.

A WIEDERKOM, enamelled with several full-length figures, evidently personages of exalted rank, the initials of their titles being placed over their heads, as V. G. G. I. G. H. Z. S., &c., with shields of arms, and a date 1656, also borders of various devices; $9\frac{3}{8}$ inches high.—See *Illustration.*



A WIEDERKOM, with enamel paintings in eight compartments, representing the Emperor Rudolph II., the Elector Palatine, and the Electors of Mayence, Tréves, Cologne, Saxony, and Brandenburg, all mounted on white horses, with their names above; the eighth compartment contains the Imperial Eagle, and date, 1611; $8\frac{3}{8}$ inches high.—*From the* DE BRUGE *Collection.*

A WIEDERKOM, on a broad foot, enamelled with the arms of Saxony crowned, and above are the letters F. A. R. P. This vessel is divided by three belts into four equal parts of about half a pint each, and numbered, thus regulating the portion of each guest, like the peg tankards of the XVth and XVIth Centuries; $8\frac{1}{4}$ inches high.

A WIEDERKOM, enamelled with three bands, each containing eight shields of arms; among them may be seen those of the Empire, the Thirteen Swiss Cantons, St. Gall, Baden, &c. It is a work of the end of the XVIth Century; $11\frac{5}{8}$ inches high.—*From the* DE BRUGE *Collection.*

A WIEDERKOM, enamelled with a large Imperial Eagle, which entirely covers the vessel, with the Crucifixion in front. Its wings contain the arms of the States and principal towns of Germany, inscribed,—"1571, Das Hailig Romisch Reich mit sampt Seinen Gelidern;" *The Holy Roman Empire, together with its Members;* $10\frac{5}{8}$ inches high.

A WIEDERKOM, enamelled with the double-headed eagle, entirely covering the surface, with the orb and cross on its breast, instead of the Crucifixion, with the arms of the States on its wings, a companion to the preceding piece; 9 inches high.

A WIEDERKOM, tapering towards the mouth, and having a handle. The surface is covered with the Imperial Eagle, the Crucifixion on its breast, and the arms of the States on its wings, with the date 1572, and the inscription as before given; $10\frac{3}{4}$ inches high.

A WIEDERKOM, enriched by five beaded belts, between which are painted in sepia *en grisaille*, figures on foot and horse, being a procession of the Emperor Maximilian, with inscription, and date, 1662.

A WIEDERKOM, enamelled with a full-length portrait of a Burgher on one side, and on the other with a large lily of the valley, inscribed, "GOTT MIT UNS," (God with us), Anno 1665. It has a gold border at top, with blue and white pearls; $8\frac{1}{2}$ inches high.

Exhibited by FELIX SLADE, *Member.*

ANCIENT GLASS, CRYSTALS, &c., AND MODERN GLASS.

"Glasses, Glasses, is the only drinking."

Second Part of King Henry IV, Act ii, *Scene* 1.

A GLASS LACHRYMATORY, or Tear-Bottle, from Lower Egypt.

"The pictur'd glass that held affection's tear."

Michell.

A LACHRYMATORY, or Unguent Bottle, from Thebes.

Exhibited by JOHN GADSBY.

It has been considered by commentators that King David's expression, "Put thou my tears into thy bottle," *Psalm* lvi, 8, had reference to the lachrymatory, or tear-bottle of the ancients.

The unguent bottle is more properly termed an *ampulla*, which every Roman took with him to the bath, containing oil for anointing the body after bathing. This vessel was also called *guttus*, because having a narrow mouth the oil could be poured drop by drop on the *strigil*, with which the bather scraped himself.

A Card, containing Three iridescent GLASS VIALS; a second Card, containing Five iridescent GLASS VIALS; and a third Card, containing various FRAGMENTS of GLASS; all Roman.

Exhibited by the LONDON AND MIDDLESEX ARCHÆOLOGICAL SOCIETY.

A COLLECTION of GLASS SPECIMENS, found among the Scoriæ of the ROMAN Lime Pits at Maresfield, in Sussex, together with Iron Ore, Lead, and Pottery, of which examples were also exhibited, and described and illustrated at page 2.

Exhibited by the REV. JOHN TURNER, M.A.

A ROMAN VESSEL and COVER, in light greenish GLASS, circular; height 10 inches, diameter in the body 9 inches, at the lip 5 inches, and at the neck 3½ inches; the cover is circular, 5 inches in diameter, with a round knob at top. The urn has one handle, 2½ inches average width; the sides are straight, with narrow neck, and large curled over lip; the bottom is flat. The broad angular handle is attached to the body and neck of the urn.

This interesting example was found about forty years ago at Hockwold-cum-Wilton, co. Norfolk, and was said to be full of burnt bones.

An ALABASTRON, or Phial, of GLASS, 4½ inches long, 1¾ inch in diameter, circular, with broad lip. The ground is blue, around which is a yellow edge, and the body is covered with a series of feather-like ornament.

From the UZZIELLI *Collection.*

PLINY, speaking of the onyx, says, "This some people call the alabaster stone, of which they make vessels to hold ointment, which it is said to preserve freest from corruption."—*Nat. Hist.* l. 33, c. 8. This word *alabastron* was also applied to ointment-vessels made of other materials than the original marble, or gypsum, such as glass, pottery, and even gold; thus THEOCRITUS speaks of "golden alabasters full of Syrian ointment."—*Idyll* xv.

A LACHRYMATORY, of GLASS, 5¼ inches high, 1½ inch in diameter at bottom, tapering upwards to the lip, which is one inch in diameter.

A GLASS PHIAL, of bell-shape, with narrow taper neck, and broad lip; 6½ inches high, and 3¾ inches in diameter.

A TAZZA, VITRO DE TRINA, 6 inches in diameter, and 5¾ inches high. The shallow bowl is on a baluster stem with a flat foot; inside is an interlaced pattern of the most delicate character. This beautiful specimen of glass is from the UZZIELLI *Collection.*

A GLASS BOTTLE, 4½ inches high, and 4¼ inches in diameter; the body is of crackled ware, globular and flattened, with pinched double lip, and two curved and twisted handles.

A TALL DRINKING GLASS, 7 inches high, 3½ inches in diameter. It is of taper form, and is cut and engraved with two panels, in one of which is a lion drinking from a fountain, above which is inscribed, *Ne Gutta Supersit.* On the other panel are two huntsmen on horseback, one blowing a horn, and the other flourishing a whip; above is the inscription, *Sine Mora.* Between the panels are scrolls, and the circular foot is engraved with flowers and scrolls. The whole of the carving is very delicate.

Exhibited by JOHN WICKHAM FLOWER.

A SAXON DRINKING GLASS, found October, 1855, in Snargate Street, Dover, at a depth of seventeen feet below the surface of the road.

Exhibited by the TRUSTEES OF DOVER MUSEUM.

The upper portion of a FEMALE FIGURE in VENETIAN GLASS, found in London. The drapery of the dress is looped up round the waist, the figure has hanging sleeves; the hair is dressed in side rolls, and tied behind; the head-dress consists of twelve rays, surmounted by a globe of *latticinio* work.

Exhibited by the LONDON AND MIDDLESEX ARCHÆOLOGICAL SOCIETY.

A large Collection of GLASS, in the possession of Henry George Bohn, Esq., chiefly German; including a GLASS engraved with scenes in a Riding School; a GLASS engraved with Ships, and having the motto, "Floreant Negotia;" a finely-shaped GLASS engraved with the arms of Austria; another with the motto, "Felicitas Reipublicæ;" a German GLASS on a tall stem, inscribed "H. P. R. 1718;" a shaped GLASS, quatre-foil, with a portrait of Calorus, and the arms of the Empire; a GLASS DISH, Bohemian Crystal, richly engraved; a WIEDERKOM, of GLASS, painted with subjects from Der Frieschutz.

Exhibited by HENRY GEORGE BOHN.

A CRYSTAL CUP, carved with scrolls; the foot and stem mounted in silver. Height $3\frac{3}{4}$ inches.

Exhibited by MESSRS. HUNT AND ROSKELL.

A CRYSTAL BOAT, 9 inches long, $4\frac{1}{2}$ inches across, mounted on a circular stem in gilt metal of open-work scrolls and flowers. The bowl is engraved with figures of sea-gods and goddesses, who are pursuing dolphins and marine monsters in the waves of the ocean.

A CITRON, of GLASS, 7 inches by $3\frac{1}{2}$ inches, ending in leaves and stalk, all in their natural colours. A very fine specimen. Venetian.

A CUCUMBER, of GLASS, $5\frac{3}{4}$ inches long, $1\frac{1}{2}$ inch in diameter, in the natural colour. Venetian.

A WHITE JADE BOWL, $8\frac{1}{2}$ inches in diameter, 3 inches deep; the sides wrought in raised figures of trees, and having two ring handles suspended from dolphins' heads; and at the bottom of the bowl are also two dolphins. The stand is of wood, carved in open-work. The style is Oriental.

Exhibited by CHARLES SACKVILLE BALE.

A BATTLE PIECE, carved in CRYSTAL, by Johannes B. F., representing an army of soldiers landing from their ships, and intended for a battle between the Christians, distinguished by the cross, and the Saracens, who bear the crescent and stars on their shields. Among the soldiers of the Cross may be seen the eagle of the Austrians on their banner. The anatomy of the figures in this composition is very fine. The plaque is oval, 4 inches by $3\frac{3}{8}$ inches.

A circular CRYSTAL CUP, mounted in metal. It is engraved with equestrian portraits of Ninus, Cyrus the Great, Alexander the Great, and Julius Cæsar. Inside, at the bottom, is a double-headed eagle ducally gorged, with the imperial crown above, holding in its claws a sword and sceptre, and having on its breast a shield of arms, quarterly of four; viz., 1. barry of six; 2. a lion rampant; 3. a fess; 4. Bendy; and inscribed, CAR. D. G. C. P. R. I. A. T. 1572. *M. GREUIER.* Strasbourg, 1640. On the cover is a portrait sunk in crystal, of a figure in armour, wearing a lace collar, and the order of the Golden Fleece.

A CRYSTAL CROSS, on a gilt metal stand, having a silver figure of the Saviour crucified. The arms of the cross end in trefoils, on which are figures, among them a priest reading, a bishop holding a child, and a pope. The cross is set with imitation gems. On the metal foot is an engraved representation of the Ascension. On the lower part of the crystal cross is inscribed, "Monastery Schwartzach, 1694." Two feet high. Of Russian design.

Exhibited by A. J. B. BERESFORD HOPE, M.P., M.A., F.S.A., &c.

A GOBLET, of engraved GLASS, 10½ inches high; one of a set of twelve drinking glasses made by order of the Prince Regent, for the entertainment given by him at Windsor Castle, June, 1814, to the Allied Sovereigns. The bowl of the glass, which holds a pint and a half, is engraved with the Prince Regent's arms, viz., Quarterly, 1. England impaling Scotland; 2. France; 3. Ireland; 4. Brunswick, Lunenberg, and Hanover; over all a label of three points, with the royal supporters, motto of the Garter round the shield of arms, and on a ribbon underneath the Prince's motto ICH . DIEN. On the opposite side is the coronet of the Prince of Wales, with the plume of ostrich feathers, and underneath are the following initial letters, each engraved in a different form of delicate leafage, and intertwined, viz., A, B, C, F, G. L. The rim of the cup is tastefully engraved with festoons of flowers and interlaced guilloche.

A GLASS TOY, as a Rattle, formed by the enclosing of a silver penny of the year 1755, George II.

Exhibited by HENRY WILLIAM SASS.

A LARGE COLLECTION of Various Objects, and of MODERN GLASS, belonging to Messrs. Apsley Pellatt and Co., Falcon Works, Bankside, of which the following articles are a selection:—

A Majolica Cupid and Stand. The Vintage Carriers: a centre piece for holding grapes for the dinner table, Majolica. Cupid and Cornucopia, in Majolica. Parian Figures, various. Clytie Marble, from the Antique in the British Museum, by Thomas Fowke. Two rich Vases of Sévres manufacture, richly painted in fine blue, and decorated with Buhl work. Two Dessert Plates, Minton's manufacture; choice *pâte tendre*, in imitation of Old Sévres. Three Wedgwood Vases, of the revived Old Wedgwood manufacture, with Flaxman subjects.

Three Jugs and Goblets, engraved with Grecian designs. Five Claret Decanters, ornamented in the Italian and Renaissance styles. Two are richly engraved with horses and figures, from the Elgin Marbles, and with Grecian ornamentation.

Two tall Vases, engraved for the Crystal Palace Art Union. Two Vases and Covers, designed and engraved for the Crystal Palace Art Union. A One-Handled Mug, engraved with fleurs-de-lis. A pair of Worcester Vases, pierced honeycomb; in imitation of Japanese. A perforated Cup and Cover, Cup and Saucer, and Goblet, pierced honeycomb.

Exhibited by MESSRS. APSLEY PELLATT AND CO.

The articles exhibited by Apsley Pellatt, Esq., and by Messrs. Pellatt and Co., show the reat advance made of late years in the manufacture of glass and fictile ware, more especially

in the correct style and high art of the forms and ornamentation, and the perfect manner in which these forms are executed. It must be remembered that the workman has nothing to guide him in producing these accurate forms, but that they are solely the result of a good eye and steady hand. Unlike articles which are formed in moulds, or others which may be added to, or reduced in the formation, glass, when once blown and set, cannot be altered, but the form remains good or bad. In the specimens of engraved glass, the fine and correct lines are cut with the wheel, a spider's web being engraved by this means upon one of the jugs exhibited, as delicate as the original. The figures in the fictile ware, called "Parian," are some of the best produced. This ware consists of a mixture of clays, capable of enduring a great heat, whereby is produced, upon the surface of the ware, a fine silken and semi-transparent appearance. The difficulties in this manufacture arise from the excessive shrinking of the clay in firing, and as the amount of such shrinking is in proportion to the thickness of the parts, it becomes a matter of very nice calculation to prepare to original models, so as to allow for the necessary equable amount of contraction of the several parts of the figure or group.

A. W.

A CLARET JUG, of engraved GLASS, mounted in silver-gilt, having the figure of a female on the handle. It was presented by the Ironmongers' Company to John Nicholl, Esq., F.S.A., "in testimony of their esteem, and in acknowledgment of the zeal and ability with which he discharged the office of Master of the Company, A.D. 1860." A view of this jug is given at page 463 of Mr. Nicholl's revised edition of the History of the Ironmongers' Company, in a group of objects; and, by the Company's permission, the woodcut forms the tail-piece to the section of "Gold and Silver Plate," in this Catalogue.

Exhibited at the request of the IRONMONGERS' COMPANY.

CLOCKS AND WATCHES.

" They'll tell the clock to any business that
We say befits the hour."

Tempest, Act ii, *Scene* 1.

EXCEPTING the "sun-dial of Ahaz," 2 *Kings* xx, 11, and *Isaiah* xxxviii, 8, "in horologio Achaz," *Vulgate*, there is no mention in the Bible of any thing whereby the Hebrews computed time. The Egyptians were great astronomers, as were the Phœnicians, from whom the Greeks are said to have derived their knowledge of sun-dials, introduced among them by Anaximander, at Lacedæmon, about the time of Cyrus. The Saracens are supposed to be the inventors of clocks.

The earliest known horologes, or clocks with weights, wheels, &c., are referred by Beckmann, *History of Inventions*, to the XIth Century; and some ancient clocks, of complicated construction, are still remaining in churches. In the time of Edward I., a tower connected with the ancient palace of Westminster, was called the *Clochier*, or clock-house. In the Cathedrals of Wells and Exeter are two celebrated clocks of the time of Edward III., which represent not only the hours of day and night, but the age of the moon. In the Rolls of Exeter Cathedral there occurs, among other items, about the year 1424, a charge of 5s. 6, for sending two men to Barnstaple, to fetch *Roger Clockmaker*, to mend the clock. Derham, in his *Artificial Clockmaker*, 1714, says, "Clock-making was supposed to have had its beginning in Germany within less than these two hundred years. It is very probable that our balance-clocks, or watches, and some other automata, might have had their beginning there." Confining our notices of clocks and watches to such as are to be found in the pages of SHAKSPEARE, we shall obtain an early recognition of pocket-watches, which were first brought from Germany about the year 1580. In *As You Like It*, written in 1600, Jaques, describing an interview with the "motley fool," Touchstone, says—

" And then he drew a dial from his poke,
And looking on it with lack-lustre eye,
Says, very wisely, *It is ten o'clock.*"

Act ii, *Scene* 7.

In the same play, Rosalind inquires of Orlando—

"I pray you, what is't o'clock?"

to which he replies—

"You should ask me, what time o'day; there's no clock in the forest."
Act iii, *Scene* 2.

In one of the Poet's earliest dramas, *Love's Labour's Lost*, 1594, a curious passage occurs in Biron's speech:—

"A woman, that is like a German clock,
Still a repairing, ever out of frame;
And never going aright, being a watch,
But being watch'd that it may still go right."
Act iii, *Scene* 1.

In the *Tempest*, 1612, Sebastian says of Gonzalo—

"Look, he's winding up the watch of his wit;
By and by it will strike."
Act ii, *Scene* 1.

Mention is made of "clocks and dials" in the *First Part of King Henry IV.*, written in 1597, and in this play occurs the famous boast of Falstaff, that he "fought a long hour by Shrewsbury clock," with Hotspur.

In *King Richard III.*, written probably in the same year, we find that King demanding of the doomed Buckingham—

"Well, but what is't o'clock?
Buckingham. Upon the stroke
Of ten.
K. Richard. Well, let it strike."
Act iv, *Scene* 2.

In the latest of the Poet's plays, *Twelfth Night*, 1614, we find several allusions to clocks and watches. Malvolio, "blown by his imagination," says,—

"I frown the while, and perchance, wind up my watch, or play with some rich jewel."
Act ii, *Scene* 5.

And the Priest, after he has married Olivia to Sebastian, says—

"Since when, my watch hath told me, toward my grave,
I have travelled but two hours."
Act v, *Scene* 1.

It should, however, be noticed that the first distinct mention of a clock, as household furniture, occurs in the *Romaunt de la Rose*, written in 1305:—

"Et puis fait sonner ses orloges."

G. R. F.

A Bohemian Astrological Clock, fabricated at Prague, by Jacob Zech, A.D. 1525, in the possession of the Society of Antiquaries of London, and bequeathed to them by Mr. Henry Peckitt, of Compton Street, Soho, in 1808. Around the barrel is inscribed, in Egyptian capital letters—

DAMAN × ZALT × 1 × 5 × 2 × 5 × IAR + DA × MAHCHT × MICH × IACOB × ZECH × ZV × PRAG × IST × BAR ✳

which is rendered by Capt. W. R. Smyth, R.N., the learned Director of the Society of Antiquaries, —"When we counted 1525 years, then made me Jacob Zech at Prague, it is true." The body of the clock is enclosed in a circular case, or box of gilt brass, measuring $9\frac{3}{4}$ inches in diameter, and 5 inches in height. Both the design and workmanship of this case are in excellent taste, and the bold foliated decoration around its sides is finely finished.—(See *Illustration*). The face of the dial-plate has in the centre circle, from which projects the only hand, the arms of Poland and Visconti, on one shield, ensigned by a crown. On the extreme outer circle are 24 hours marked, in two portions of 12 hours each, but the hand makes only one revolution in the 24 hours, pointing to the mean solar time. In another circle 24 hours are also marked, consecutively. The twelve signs of the Zodiac are also engraved in a circle, and beneath them are the words of good or evil augury: thus Bonum appears under Aries, Libra, Sagitarius, and Aquarius; Medium, below Cancer, Virgo, Scorpio, and Pisces; and Malum, beneath Taurus, Gemini, Leo, and Capricorn. Besides the arms in the centre (see *Illustration*), there are on the sides three shields, bearing respectively the arms of Poland, Visconti, and Lithuania, from which it is supposed that this Clock belonged to Sigismund I., King of Poland, and that he presented it to his Queen, Bona Sforza, to whom he had been married in 1515. She was the daughter of Giovanni Galeazzo Sforza Visconti, Duke of Milan, son of Francesco Alessandrio Sforza and Bianca Maria (natural) daughter and heir of Felippo Maria, the last Duke of Milan of the House of Visconti. A very elaborate dissertation of this Clock, and its armorial charges, appears in Vol. XXXIII of the *Archæologia*, dated 1848, when Captain Smyth (afterwards Admiral) was Director. Dr. Herschel expressed a very high opinion as to the value of this Clock.

Exhibited by the Society of the Antiquaries of London.

An Old Watch, oval in form. It has a silver dial-plate engraved with the representation of a city in flames, and in the fore-ground is a female playing on a musical instrument, like a guitar. The case, silver-gilt, is highly chased, and has a silver band of foliage round the side, whereon are eagles, a rabbit, and an owl; on the back of the watch are engraved the emblems of the Passion of Our Lord, and on the cross band is *ch.* 20–43, on a back ground of ornamental foliage.

On the works is the name of the maker, "*R. Barnes at Worcester,*" but no date. In lieu of catgut, or chain, is a fine elastic wire; the whole is in excellent preservation, and it has a ring-handle for suspension. It was found at Pangbourne, co. Berks, during excavations for the railway.

Exhibited by ROBERT WESTWOOD, *Member.*

A COLLECTION of THIRTY-FIVE WATCHES, belonging to the WORSHIPFUL COMPANY of CLOCKMAKERS, of London, chiefly of the XVIIth Century, and of which the following are selected as interesting specimens:—

A small gilt square weight-balance TIME-PIECE, with hour-hand only, silver dial, engraved brass case. The whole in good preservation; a very ancient specimen.

A small octagon WATCH, in crystal case, gilt dial, hour-hand only. A curious specimen of the Art.

A silver oval HUNTING WATCH, silver engraved edge, dial-plate gilt; name *Annogent;* no date. Made before the introduction of chains.

A silver oval HUNTING WATCH, silver dial, hour-hand only, catgut; maker, Francis Torado, of Gray's Inn, date 1633.

A silver double case ASTRONOMICAL WATCH, which denotes the hours, days of the week, months of the year, equation, moon's age, &c.; maker, Nathaniel Barron, of London. Date 1653.

A silver oval WATCH, showing the hours, days, weeks, and months of the year, moon's age, siderial time, equation, &c., has catgut; maker, James Nelson, of London, 1638.

A silver oval WATCH, with catgut instead of chains, made by Edward East, London, one of the Ten Original Assistants of the Company, at its Incorporation in 1632; and he became Master in 1652. Edward East, who is mentioned in HERBERT'S *Memoirs,* as the "King's Watch-maker, living in Fleet Street," made the silver bed-side clock which was given to Mr. Herbert by King Charles I., on the morning of his execution.

A large size movement only, CLOCK and Alarum, one hand only, making revolution in 12 hours, moveable centre to dial-plate to discharge the alarum; made by Edward East. Date 1632.

A silver WATCH, silver dial; chiefly curious for a contrivance, supposed to be for keeping the watch going whilst it is being wound up; maker, William Gough, London. No date.

A black case WATCH, inlaid with silver, dial of silver, hour hand only, the inside case curiously pierced; maker, Benjamin Woolverstone, London. Date 1649.

A silver ALARUM WATCH, silver dial, case inlaid with silver, the inner case curiously engraved and pierced; maker, Charles Gretton, London, 1662, a Benefactor to the Company.

A silver WATCH, with tortoiseshell outside case, mounted and studded with silver, dial plate of silver, with day of the month circle. This watch has a steel cock, beautifully pierced, and is remarkable for having a jewel in it, and was produced before a Committee of the House of Commons in 1704, to oppose the application for the grant of a patent for jewelling Clocks and Watches. The opposition to the patent was made at the expense of the Company, and was successful, as appears by their Records; maker, Ignatius Huggerford, London. Date 1671.

A silver cockle-shell WATCH, hunting case, silver dial, hour-hand only, with catgut; made by "Masterton at the Exchange." Date 1683.

A gold repeating WATCH, gold dial, has a curious cap, in good preservation; maker, Braunker Watts, London. Date 1684.

A silver WATCH, with glass at back to show the balance; curious engraved lever escapement, beats half seconds, and has stopwork; the whole in good preservation; made by Peter Debaufre. Date 1689.

A gold double case REPEATING WATCH, gold dial; a fine specimen of early engraving and piercing: originally made for the Duke of Bridgewater, whose coronet and cypher appear on the watch; maker, Simon de Charmes, London. Date 1691.

A gold chased double case WATCH, with a Scripture subject, engraved and chased by MOSER, a celebrated chaser of his day; maker, Paul Dupin, London, but bears no date. In good preservation.

A small gold WATCH; a very beautiful specimen of enamelling in the arabesque style. It has horsehair instead of chain; hour-hand only; the dial exquisitely enamelled. Made by Goullons, à Paris. No date.

A gold REPEATING WATCH, engraved on the back with a head of Apollo. Made for Sir Peter Soame, Baronet, one of the Gentlemen of the Privy Chamber, by Benjamin Gray, Watch-maker to King George II. Date 1732.

Exhibited by the WORSHIPFUL COMPANY OF CLOCKMAKERS.

At the Incorporation of the Company, in 1631, 7 Charles I., the first Master was David Ramsay, the same person who is introduced by SIR WALTER SCOTT in *The Fortunes of Nigel*, wherein he is styled, "Memory's Monitor, watchmaker, and constructor of horologes, to his Most Sacred Majesty James I." The great Novelist gives a curious account of this watchmaker's credulity. "Although his profession led him to cultivate the exact sciences, like many at this period, he mingled them with pursuits which were mystical and fantastic . . . . David Ramsay risked his money on the success of the vaticinations which his researches led him to

form, since he sold clocks and watches under condition that their value should not become payable till King James was crowned in the Pope's chair at Rome."—*Note to Chapter I.*

A brass JOURNEY RING, or "POKE-DIAL," a portable contrivance for ascertaining the hour, probably one of those to which HERMAN alludes in his *Vulgaria*, printed in 1520. He says,—"There be Jorney Rynges, and instruments lyke an hangynge pyler, with a tunge lyllyng oute, to know what tyme of the daye. Sunt viatoria horologia, partim circularia, partim pensilia, cylindracea specie, et lingua extra." This dial has a rhyming legend engraved on it, as follows:—

The love is true that I O U;
So true to me, then C U B.

The date may be ascribed to the first half of the XVIth Century.

Exhibited by JOHN A. BLAGDEN.

A WATCH, made by Estienne Hubert, of Rouen; the case is covered with leather, and studded with gold pins.

Exhibited by JOHN MILLS, *Norwich.*

A NUREMBURG CLOCK, bearing date 1600.

Exhibited by J. K. WEDDERBURN.

A CLOCK TOWER, in the form of a temple, with Roman-Doric columns at the angles; a lantern with several pinnacles rises out of the tower. On the side of the tower, wherein is the clock-face, are nude figures engraved; on two of the other sides are figures of kings seated. On the fourth the ALMIGHTY is represented, sitting on high, dressed as a Pope, and in the foreground is a figure kneeling in an attitude of prayer, and is probably intended for the Prophet Isaiah, as just above his head is an angel, exactly corresponding to that inspired writer's text,—"Then flew one of the seraphims unto me, having a live coal in his hand, *which* he had taken with the tongs from off the altar; And he laid it upon my mouth, &c."—*Isaiah* vi, 6, 7.

On the front of the clock, under the hour dial, are two smaller dial-plates, one having thereon the days of the week, indicated by figures of the Roman deities, after whom they are named. On the second dial is a landscape, with the numerals of the months around it. An inscription records that the clock was made by "Reichardt Ledertz, 1614, in Strasburg."

A LION, seated on a pedestal, of copper gilt, repoussé work, with a CLOCK set in his breast; the eyes are of glass, and are moved by the pendulum; the mouth opens and shuts by the striking mechanism. XVIIth Century.

Exhibited by A. J. B. BERESFORD HOPE, M.P., F.S.A.

A horizontal TABLE CLOCK, 21 days, date circa 1660; the brass die is $4\frac{7}{8}$ inches square, with moulded base and cap on four richly chased gilt scroll supporters. It has a silver dial with four cherubs' heads gilt, and an inner dial face of brass. The maker's name is "*William Prins, Rotterdam.*" The clock keeps admirable time.

The INNER PART of a WATCH; date, middle of XVIIth Century; maker's name, "*Jos. Davis*," $1\frac{3}{4}$ inch in diameter. Silver face inlaid with brass, and fleur-de-lis ornaments between the figures. It has a barrel, and a very minute chain.

Exhibited by CHARLES JOHN SHOPPEE.

A GOLD WATCH and Gold Chatelaine. The cases of the watch are chased in alto relievo, with "the Presentation of Moses in the ark of bulrushes to the daughter of Pharaoh."—*Exodus* ii, 5.

An ENAMELLED GOLD WATCH and Gold Chatelaine, made by "Phpe Dufalga à Geneve;" the enamel picture represents "Queen Esther before King Ahasuerus."

An ENAMELLED GOLD WATCH, and enamelled Gold Chatelaine, reputed to be by Petitôt. This was formerly in the Hertz Collection.

A fine ENAMELLED WATCH, enamelled inside and outside of the case, and also on the dial; made by Hoevenaer of Arnheim. The outside front enamel represents the Holy Family and St. John with a lamb. The inside of front has a landscape, and the dial has also a landscape. The outside back of the case has an enamel of the Holy Family, in which Joseph holds a book, looking at the Virgin, who has placed the Child astride on the back of a lamb, which is being induced to walk towards the infant St. John, who is feeding it with green food and flowers. The inside of back has an enamel landscape, in which a man is leading a bull; the edge of the outside case of the watch is formed of six different enamelled pictures, of landscapes.

Exhibited by MESSRS. LAMBERT.

A WATCH, set with diamonds and garnets. A WATCH, enamelled.

Exhibited by JOHN PAUL DEXTER.

A WATCH, by Lepine, of Paris, set with jargoons, and having on the back an enamelled portrait within an oval wreath, and surmounted by a royal crown. It is said to have been presented by Louis XV. to Madame du Barry, and it was latterly in the possession of Lady Morgan, the authoress.

Exhibited by the REV. JAMES BECK, M.A.

A Gold and Enamelled Repeater WATCH, having on the outside case a figure of Fortune; the inner case is chased and perforated, and has a portrait of Prince Charles Edward Stuart, "the Young Pretender;" and inside is a watch-paper, whereon is a portrait of George II., when an infant, who was born in 1683. Prince Charles Edward Stuart was born in 1720.

Exhibited by HENRY WILLIAM SASS.

MONUMENTS, PAVEMENTS, AND BRASSES.

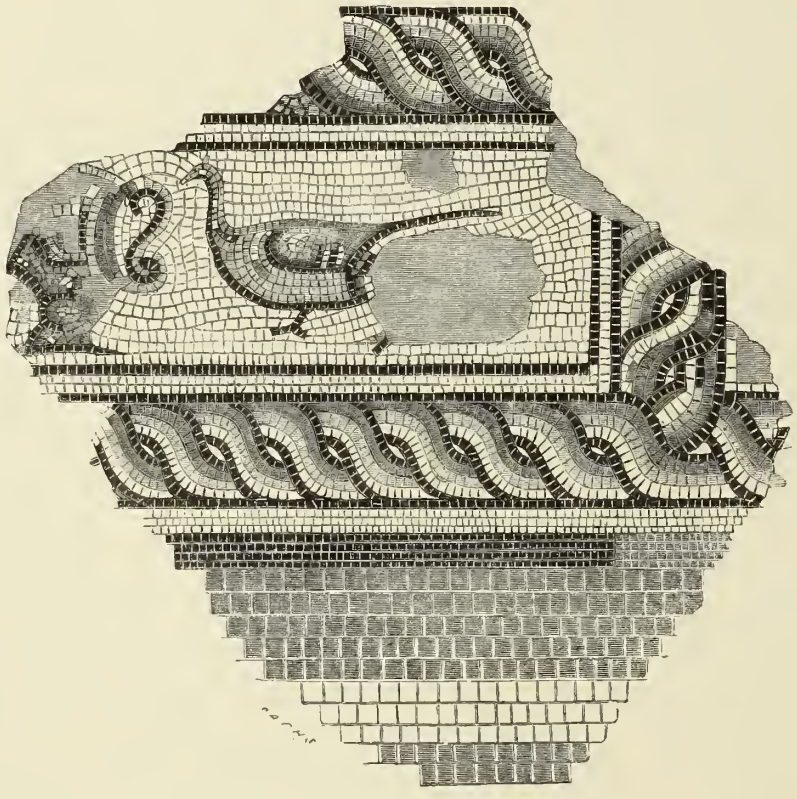
A STONE ALTAR, found in a stratum of clay, at a depth of 15 feet, on excavating for the foundation of Goldsmiths' Hall, London, in December, 1830. It is 2 feet 3½ inches high, 10½ inches wide, and 6½ inches deep. On one side, in bas-relief, is a figure resembling DIANA, with bow and quiver, and a hound at her feet; at the back is sculptured a tripod and sacrificial implements; and at the side of the altar is a laurel tree; all the sculptures are rude, and injured by time. C. R. SMITH, F.S.A., in *Collect. Antiq.*, No. 9, p. 134, says—"The costume of the figure has a masculine aspect." It is figured in *Archæologia*, Vol. XXIV; and it is shown in the group of objects in the woodcut of the Ironmongers' Company's Plate. It has been supposed, by some Antiquaries, that a temple of Diana stood upon the site of St. Paul's Cathedral; but this opinion is not supported by SIR CHRISTOPHER WREN, who remarks, in his *Parentalia*, page 296, when speaking of the temple of Apollo, said to have stood on the site of Westminster Abbey, and to have been destroyed by an earthquake in the time of the Emperor Antoninus Pius,—"Earthquakes break not stones to pieces, nor would the Picts be at that pains; but I imagine that the monks, finding the Londoners pretending a temple of Diana, where now St. Paul's stands (horns of stags and tusks of boars having been dug up there in former times, and (it is said) also in later years) would not be behind-hand in antiquity; but I must assert, that having changed all the foundations of Old St. Paul's, and upon that occasion rummaged all the ground thereabout, and being very desirous to find some footsteps of such a temple, I could not discover any; and therefore can give no more credit to Diana than to Apollo." Dr. Woodward, on the contrary, was fully impressed with the belief of Diana having a temple upon this spot; and he informs us, that in his collection were tusks of boars, of oxen, and of stags, and sacrificial vessels, with representations of deer, and even of Diana herself upon them, all of which were dug up at St. Paul's Church. He also mentions a small brass figure of Diana, two inches and a half in height, which was found in digging between the Deanery and Blackfriars, and which the best judges of different nations admitted to have all the characters of Roman work.—*Londiniana*, by E. W. BRAYLEY, Vol. I, p. 40. The opinion of Sir Christopher Wren against the existence of any temple on the site of St. Paul's is very much strengthened by the fact that a Roman cemetery existed on this spot, and the place appears to have been used for such a purpose unto the present time.

A. W.

Exhibited by the WORSHIPFUL COMPANY OF GOLDSMITHS.

A Fac-simile Drawing of a portion of a Roman Mosaic Pavement, discovered in July, 1859, at a depth of 11 feet 6 inches from the surface, in digging for the foundation of the house, No. 37, Fenchurch Street, which locality abounds in Roman remains. Its dimensions are 3 feet 6 inches each way. It no doubt formed part of the floor of a mansion, or public building, of some importance.

The centre consists of a white ground upon which is a Peacock, the breast and neck of a bright azure glass, with a slight mixture of green, also of glass; the wing is of red, white,



and yellow tesseræ. On the same ground is a Vase, in red, yellow, and white tesseræ, with a centre of green glass. In the perfect state of the pavement another peacock probably occupied the opposite side of the vase. Around this subject is a guilloche border of white, yellow, and red. The whole pavement is heightened with black. This mosaic has been already described, in part, at page 130, but at that time the wood-block was mislaid; having since been fortunately recovered, a fuller account is now given, with the *Illustration*, which is most faithfully rendered by the draughtsman and engraver.

Exhibited by the London and Middlesex Archæological Society.

Three Encaustic Tiles, from Reading Abbey.

Exhibited by R. C. Cayley.

A Piece of STONE, on which is a Mason's mark, taken from the ruins of the KNIGHTS-TEMPLARS' CHURCH, on the Western Heights at DOVER. The foundations of this church were first discovered in 1806, and consisted of circular ruins, the extreme diameter measuring 32 feet, having a square building eastward 24 feet by 20 feet. IRELAND states, that the walls of the circular portion, from 4 to 5 feet high, when cleared, were thirty inches thick, and ornamented with pilasters and niches; the whole interior being coated with white cement. These foundations were at that time again covered up with earth, but were afterwards excavated, and enclosed with a strong palisade by Colonel Grant, of the Royal Artillery, a few years since. The remains are of the date of the end of the XIIth Century, about 1170, temp. Hen. II.

LAMBARDE says, that it was in the *Knights-Templars' church on the hill* "that King John did homage to the Pope's Legate, Cardinal Pandulph." Lambarde probably derived his authority from the Latin designation affixed to the instrument signed by King John, which is dated "Apud Domum Militum Templi Juxta Doveram" (at the house of the Knights-Templars, near to, or adjoining Dover). STOW also states it to have been done at the house of the Knights-Templars *here (Dover);* and RAPIN says, "John repaired to Dover Church." Dover was one of the few places which held out for John, when the Dauphin invaded England; SHAKSPEARE notices this fact in his *King John*:—

> "All Kent hath yielded: nothing there holds out
> But Dover castle."
>
> *Act* v, *Scene* 1.

Exhibited by the TRUSTEES OF THE DOVER MUSEUM.

A MONUMENTAL BRASS, in the Church of Stoke D'Abernon, in the county of Surrey, with the effigy of Sir John Daubernoun, Knight, A.D. 1277, Edward I. This most interesting relic *is the earliest brass known to be still in existence.* It represents the knight armed *cap-à-pied* in a suit of chain-mail, with knee-plates, *genouillières*, probably of leather. Above the armour is a linen or silken shirt, or surcoat, around which is a belt sustaining a sword. On his left arm he bears a small shield with his arms, azure, a chevron or; and his right arm supports his lance with a pennon, on which the coat of arms is repeated. The feet of the knight rest upon a lion couchant, which holds the lower end of the lance in his mouth. In the upper part of the slab, on the dexter quarter, is the knight's coat of arms on a shield, the corresponding shield on the sinister corner is only indicated by the indent of the stone. Around the margin of the slab, within narrow fillets of metal (wanting), was the following inscription in metal letters, which are missing, but the true reading is preserved by the incision made to receive the writing, which was in Lombardic capitals:—

✠ SIRE : JOHN : DAVBERNOVN : CHIVALER : GIST : ICY :
DEU : DE : SA : ALME : EUT : MERCY.

Mr. J. G. Waller, F.S.A., says of this fine specimen, "Considered as a work of art, it will be found that the figure is ill-proportioned, but the arrangement of the drapery judiciously contrived; whilst as a production of the burin, this brass is not excelled by any subsequent example; each link of the mail is distinctly represented, and the mere work of graving up so large a surface must have cost many weeks of patient labour."

Roger D'Aubernon, whose name appears on "The Battle Abbey Roll," came over with the Conqueror, and in Domesday Survey for the county of Surrey we find him holding, under Richard de Tonbridge, Earl of Clare, the manors of Moulsham, and Aldbury, and others in Fetcham and Stoke, which last-named place was afterwards called Stoke-D'Abernon; and he held other lordships in the counties of Bedford and Devon. From this Roger descended Sir Gilbert D'Abernon, who died in 1236, leaving a young son, Sir John, whose effigy has been described; he was Sheriff of the counties of Surrey and Sussex in 1264 and 1266; he was succeeded by his son, Sir John, who died in 1327; and his son Sir John had, by his wife Maud, daughter and heir of William Giffard, a son, Sir William, the last male D'Abernon, who died in 1358–9. In the church there are, besides the brass already described, other memorials to the above-named knights, and one of these commemorates the second Sir John D'Abernon, who died in 1327. It is a fine brass, on a stone slab, representing him under a gothic canopy, armed in camail and shirt of chain-mail, but the rest of his body is in plate-armour, over which he wears a surcoat, without armorial charge; his sword depends from a richly ornamented baldric; his hands are joined in prayer, and his shield hangs on his left arm; at his feet is a lion. The inscription round the slab is quite gone. In this instance the surcoat only reaches to the knees, whereas, in the engraved example of the elder knight, the surcoat descends nearly to his heels. In each brass the surcoat is not charged with the wearer's arms, for which the necessity did not exist where the knight's face was not concealed, as in the instances of both these knights; but when closed helmets came to be general, it was requisite to distinguish persons of rank, which led to the adoption of armorial bearings on the surcoats, so that thereby the wearers could be recognized by friend or foe.

Another rubbing was also exhibited of the effigy of the second Sir John D'Abernon, which has been described as being without an inscription. It affords an interesting example of the addition of plate-armour to chain-mail.—See *Illustration in next page.*

The above-named Sir William D'Abernon had by his wife Elizabeth, daughter of Sir

John de Uvedale, Knight, of Titsey, co. Surrey, an only daughter, who had Stoke-D'Abernon for her inheritance, and married Sir William Crozier, and their grand-daughter, Anne (daughter of William Crozier) married Sir Henry Norbury, Knight, and their grand-child Ann, daughter and heir of Sir John Norbury, Knight, married Sir Richard Halighwell, Knight, and their daughter and heir, Jane, became the wife of Sir Edmund Braye, created Lord Braye, by whom she had a son, John, second Lord Braye, *ob. s. p.*, and eight daughters, of whom Elizabeth married Sir Ralph Verney, from whom descended Mrs. Otway Cave, now Baroness Braye; another daughter, Frances, had Stoke-D'Abernon, who married Thomas Lifield of that place, and their only child, Jane, by her marriage with Thomas Vincent, afterwards knighted by Queen Elizabeth, 1601, carried the manor into that family, whose descendant, Sir Francis Vincent, Bart., is Lord of the Manor of Stoke-D'Abernon.

G. R. F.

Exhibited by the SURREY ARCHÆOLOGICAL SOCIETY.

A TILE PAVEMENT, set in cement; and another pavement of encaustic tiles, loose, from the ruins of Chertsey Abbey, together with the ancient Key. Illustrations of the tiles have been published by Mr. HENRY SHAW, F.S.A., in a work entitled *Tile Pavements from Chertsey Abbey;* and an account is given of the excavations, in the first volume of *The Surrey Archæological Collections.*

In SHAKSPEARE'S Play of *King Richard III.*, the second scene commences with a procession, in which Lady Anne, as chief mourner, follows "*the corpse of King Henry VI., borne in an open coffin;*" and after a short rest, she tells the bearers to resume their task,—

> "Come now toward Chertsey with your holy load,
> Taken from Paul's to be interred there."

Gloster interrupts the progress to plead his cause with the widowed daughter-in-law of the King he had murdered, and promises to see to the funeral rites.

> "After I have solemnly interr'd
> At Chertsey monastery this noble king,
> And wet his grave with my repentant tears,
> I will with all expedient duty see you."

But it appears that the body of the unfortunate King was buried without any pomp in the ancient Abbey of Benedictine Monks at Chertsey, and remained there until it was removed by Henry VII. to Windsor. The site of the Abbey was afterwards occupied by a mansion, built in the reign of Charles II. by Sir Nicholas Carew, with materials furnished by the ruins. This house was taken down in 1810.

Exhibited by the SURREY ARCHÆOLOGICAL SOCIETY.

SIX MONUMENTAL BRASS PLATES. In the possession of Messrs. Warner:—

1. A MAN in Armour, temp. Edward IV., circa 1480, length 2 feet ¾ inch. He is represented with bare head, and resting on his tilting helmet; his feet placed on a lion; and he is in the full armour of the period, with sword on one side, and dagger on the other.

2. The upper half of a LADY, 16¼ inches long; time of Henry VII., 1490, wearing a cap with lappets, close-fitting dress, and fur cuffs; her hands in the attitude of prayer.

3. A CIVILIAN; 15¼ inches high, clothed in a long furred gown, with large loose sleeves; from his hands, in the attitude of prayer, hangs a rosary of large beads. Time, Henry VIII., circa 1510.

4. An Inscription:—HIC COMPONVNTVR OSSA THOMÆ TYE GENEROSI QVI ANIMAM DEO REDDIDIT VIGESIMO TERTIO DIE OCTOBRIS ANNO 1646 IVSTVS IN FIDE MORITVR. 15½ inches by 8½ inches.

5. A Group of Seven Sons, habited as Civilians. Date XVIth Century.

6. A DAUGHTER. Early XVIIth Century; height 7 inches.

The last two examples are probably fragments from larger brasses.

Exhibited by the MESSRS. WARNER.

A MONUMENTAL PLATE, of Copper, 19¼ inches wide, and 19½ inches high, brought from Netley Abbey. Its area represents two figures kneeling, a man in armour, and a lady, in the costume of the beginning of the reign of Henry VIII., circa 1510. The field of the Plate is powdered with roses, pines, and roundels; four beacons are also represented, with the words, so habe J cause, six times repeated. On a scroll, issuing from the mouth of the man, are the words, unã petii a dno hanc requirã ut ĩhabite in domo Dñi. "Unam petii a Domino, hanc requiram, ut inhabitem in domo Domini (omnibus diebus vitæ meæ.)"—*Vulgate.* "One thing have I desired of the LORD, which I will require: even that I may dwell in the house of the Lord all the days of my life."—*Psalm* xxxvii, 4.—*Common Prayer.* On a scroll from the lady's mouth are the words from the ninth verse of the same Psalm: tibi dixit cor meũ exquisibit te facies mea facie tuã, "Tibi dixit cor meum exquisivit te facies mea faciem tuam (Domine requiram.)"—*Vulgate.* "My heart hath talked of thee, Seek ye my face; Thy face, LORD, will I seek."

The present crest of the Marquess of Northampton, whose family name is COMPTON, is "a beacon fired proper;" and this crest, with the motto, "So have I cause," is to be seen in the east window of Sopley Church, near Ringwood, co. Hants. This very interesting relic, which has been presented by the Rev. H. B. Greene to the Surrey Archæological Society, was no doubt a memorial of some members of the noble family of Compton.

Exhibited by the REV. HENRY BURNABY GREENE, M.A.

MODELS

Of Vessels, Engines, Machines, &c.

A MODEL of the CLOTHWORKERS' STATE BARGE, A.D. 1640, presented by Edward Deane, Esq., Clothworker. On the top of the raised Saloon are three golden rams, that animal being the Company's Crest. Very few of these Civic barges are now in use since the Lord Mayors ceased to go to Westminster by water. The Corporation Barge, called the "Maria Wood," is, however, taken up the River in state every year.

Exhibited by the WORSHIPFUL COMPANY OF CLOTHWORKERS.

A MODEL of the GREAT BELL of MOSCOW, on a Malachite Plinth. The original is called "Tsar Kolokol," or "the Bell of Bells," and it lies at the foot of the Tower of John the Great. The Bell has been *re-cast* twice; first in 1654, and again in 1733, after it had fallen, on both occasions, to the ground, through the supporting timber beams catching fire. In 1737 it again fell, from a similar catastrophe, and remained partly buried in the ground, until it was raised upon its present pedestal by the Emperor Nicholas in 1836. Its present weight is 444,000 lbs.; its height is 19 feet 3 inches; circumference, 60 feet 9 inches, and thickness of metal 2 feet. Upon it are figures, in relief, of the Czar Alexis and the Empress Anne, at whose expense the first bell was re-cast; and on the scroll below is a representation of the Saviour, the Holy Virgin, and the Evangelists, surrounded by cherubim. The ringing of bells forms a considerable part of the religious ceremonies of the Greek Church in Russia, and as the places of worship in the chief cities are very numerous, the clangour on Saints' days may be imagined.

A MODEL of a RUSSIAN SLEDGE WATER-TUB, showing the method of conveying water from the River Neva, during winter, in St. Petersburg, to supply the houses.

Exhibited by HENRY GRISSELL, *Member.*

The working MODEL of TREVITHICK'S LOCOMOTIVE STEAM-ENGINE, patented 1802.

The peculiarity of this originally constructed Locomotive engine consists in a single working Cylinder placed within the boiler, the piston and piston-rod being connected by a cross head and side rods to cranks on the driving axle, furnished with wheels having a rim of cogs working in a row of cogs cast on the line of rails, with the view to prevent the slipping of the wheels, at that time deemed inevitable.

A KNITTING MACHINE, invented and patented by Joseph Whitworth, 1846. This Machine consists of a series of mechanical contrivances for producing the same, or very similar motion, to the hand-knitting needles. It is effected by suitable cams and a row of horizontal needles working backwards and forwards, the distance of each "run" being determined according to the width of the article required, by means of a shifting spring or catch.

A MODEL of the GREAT EASTERN STEAM-SHIP, constructed on the "Wave" principle and lines of Mr. J. Scott Russell, at the works of Messrs. J. Scott Russell & Co., Millwall, for the Eastern Steam Navigation Company, 1857. Length, 680 feet; breadth, 83 feet; depth 58 feet; tonnage, 23,000 tons; carries of coals and cargo 18,000 tons; nominal horse-power of paddle-wheel engines, constructed by Messrs. J. Scott Russell & Co., 1,000-horses power; nominal horse-power of screw engine, constructed by Messrs. James Watt & Co., 1,600-horses power; draught of water, light, 18 feet, loaded 28 feet.

PHOTOGRAPH of the FIRST LOCOMOTIVE ENGINE employed on a public railway.

This Engine was built by George Stephenson in September, 1825, and continued to run on the Stockton and Darlington Railway till 1850. It is now placed on a pedestal in front of the Darlington Statue.

Exhibited by the MUSEUM OF PATENTS, SOUTH KENSINGTON.

The actual SCREW PROPELLER (of Iron) used by Mr. FRANCIS PETTIT SMITH, in 1836 and 1837, in the Steam-boat "Francis Smith," of 9 tons burden, and 6-horses power.

This instrument is of great interest as being the first practical screw propeller that made a sea-trip, and thereby demonstrated its feasibility and advantages.

The little vessel, with Mr. Smith on board, made a run in September, 1837, from Blackwall to Margate, on to Ramsgate, and thence to Dover and Folkestone. Her log has preserved her performance, and among other data, recording the "towing out of a revenue vessel of considerable tonnage from Folkestone, the wind setting right into the harbour," and other satisfactory trials, proceeds to state that after returning hence to Ramsgate, "she left against the wish of the pilot, the wind being dead on the North Foreland, and the sea often breaking into the boat and nearly filling it with water." By her behaviour she clearly established the superior effect of the screw over the ordinary paddle-wheel in rough weather, and elicited the good opinion of many experienced nautical men. She returned to Blackwall after a cruize altogether of upwards

of four hundred miles, exhibiting a speed of eight statute miles per hour. "The vessel was occasionally put under press of sail, even carrying the gunwale under water, without affecting the action of the propeller in the least, and when this was disconnected from the engine, it offered but a trifling resistance to the sailing qualities of the boat."

This successful essay led to the building of the "Archimedes," of 237 tons, and 90-horses power, which finally established the efficacy of the Screw, and the anticipations of Mr. Smith. Some years, notwithstanding, elapsed before existing prejudices were overcome; but now nearly all our ships of war, and those of other nations, are fitted with this means of propulsion, as also a large proportion of the mercantile navy. As an auxiliary in sailing ships, making very distant voyages, it is not even yet fully applied or appreciated.

Mr. Smith further records that, prior to the above experimental trip, trials were made repeatedly on the Paddington Canal, and the performances witnessed and investigated by several scientific men (amongst others, especially, by Mr. Thomas Howard, a Member of the Ironmongers' Company), who were unprejudiced enough to give a favourable judgment at that early stage of the project.

Exhibited by FRANCIS PETTIT SMITH.

A WORKING MODEL, with levers (omitting the hydraulic ram), of the Proving Machine, for 200 tons tension, at the King and Queen Iron Works, Rotherhithe. The model is adjusted to demonstrate the inherent elasticity of wrought iron; also of the full retention of this property, after being stretched beyond the elastic limit, contrary to general supposition. Appended is a pattern of bridge bars, rolled entire with the heads, by Mr. Howard's patent process, now largely introduced.

Exhibited by THOMAS HOWARD, *Member.*

A MODEL of Mr. APPOLD'S well-known CENTRIFUGAL PUMP, showing its action and construction.

Exhibited by JOHN GEORGE APPOLD, F.R.S.

A sample of IRON SAND, from a very large deposit on the sea shore at Taranaki, New Zealand, many miles in length; with a specimen of iron reduced therefrom *without a flux.* This ore is of very rich and peculiar quality, and would be very valuable if the transport were not costly. Excellent steel has been manufactured from it, the articles possessing great endurance and temper.

Exhibited by STEPHEN WILLIAM SILVER, *Member.*

The MODEL of a PAIR of OSCILLATING MARINE ENGINES, of 500-horse power, with paddle-wheels, as fitted on board of H.M.'s ship "Sphynx," by Messrs. John Penn and Son. This Model illustrates the lightness and compactness of oscillating engines, and the advantages of direct action over the side lever, formerly employed in steam-vessels.

The MODEL of a PAIR of OSCILLATING MARINE ENGINES, of 40-horses power, showing feathering wheels on one side, and ordinary wheels on the other. By Messrs. John Penn and Son. The feathering presents these advantages over the fixed paddle,—it enters and leaves the water at the position of greatest propulsive effect, and nearly removes the detriment arising from deep immersion, either in smooth water by the loading of the vessel, or in rough water at sea by the inequality of the surface. These wheels, originally introduced by Mr. Morgan, were given up some years back, but having been improved and simplified, they are now very generally employed.

Exhibited by JOHN PENN, F.R.S., J.P., *Member.*

A MODEL, representing a PAIR of HORIZONTAL ENGINES, intended more especially for vessels of war, where it is necessary for the machinery to be kept below the water-line. These engines are adapted for the largest class of vessels, and have been constructed of various sizes, from 250 up to 1,000-horses power, and have been extensively employed in the British and other Navies.

A MODEL, representing a PAIR of ENGINES, on a similar principle, from which engines have been made for vessels, from 50 up to 350-horses power.

A MODEL, representing a PAIR of UPRIGHT ANNULAR CYLINDER ENGINES, as patented by the late Mr. Joseph Maudslay, and intended to be used in Commercial Steam-vessels, where it is not necessary to keep the machinery low down in the ship.

A MODEL, representing the FEATHERING SCREW PROPELLER, as patented by the late Mr. Joseph Maudslay, the advantages of which are these:—It enables the blades of the Screw Propeller to be placed fore and aft in a line with the keel of the vessel, when it is required to proceed under sail alone, thus avoiding the resistance offered by the ordinary screws when dragging through the water, while at the same time the steering of the vessel is improved in consequence of the blades filling up the apertures, in a great measure, when they are placed fore and aft, and in a vertical position. This arrangement also offers the advantage of being able to alter the pitch of the screw at pleasure, so as to adapt it to various conditions. The propeller is mounted in a lifting frame for sake of examination and repair, and the feathering operation is easily effected from the deck.

Exhibited by MESSRS. MAUDSLAY, SONS, AND FIELD.

A working MODEL in Brass of the ENGINES fitted on board H.M.'s 90-gun ships "Nelson," and "Waterloo;" each of 500-horses collective nominal power, $\frac{1}{8}$th size. The engines are of the description known as the horizontal double piston-rod engines, acting direct on the propeller shafting, having two horizontal cylinders with double piston-rods to cross heads, and connecting-rods returning to crank pins; the air-pumps being worked direct from the cylinder pistons. All the machines are kept low and compact, so as to be well under the load water-line of the vessels, and thus preserve them as much as practicable from injury by shot, shell, &c.

Exhibited by MESSRS. RAVENHILL, SALKELD, AND CO., LONDON.

A MODEL of a SAILING FRIGATE of 51 guns; scale $\frac{1}{5}$th of an inch to a foot. Made of the oak of the "Teméraire," Nelson's second at Trafalgar. The jack and ensign staff are out of the "Victory's" mizen mast, close to which Nelson fell. This very beautiful model was designed and made by Henry Smith, of Rotherhithe.

Exhibited by WILLIAM WRIGHT LANDELLS, J.P.

A MODEL, to scale, showing longitudinally and transversely the frame, fastenings, teak-planking, and iron-plating, as constructed in Her Majesty's Steam-ship (screw) "WARRIOR."

This model, and that of the 51-gun Frigate, served to illustrate the highest state of our marine defences at their respective periods.

Exhibited by the THAMES IRON WORKS AND SHIP BUILDING COMPANY.

MEDALS AND MEDALLIONS.

A MEDAL of KING CHARLES I., silver gilt. On the obverse is the King's bust in profile; to the right is inscribed CAROLVS · I · D · G · MAGN · BRIT . FRANC · ET · HIB · REX · ÆTATIS · SVÆ ·, and in small figures at the back of the shoulder a date, 1642. On the reverse is a female figure, holding in her left hand a torch, and with her right hand scattering flowers over a city, which is seen under the car drawn by a Pegasus: in the front of the car the Gallic Cock is placed as an ornament. The motto is, VIRTVTIS FORMÆQ. PRÆVIA. This Medal was purchased by a silversmith at Northampton from a labouring man, who came from Naseby, but could give no further account of it than that it was used by his children as a plaything, not being aware of its value.

Exhibited by EDWARD PRETTY.

A SILVER POUND of KING CHARLES I., of the "declaration type," struck at Oxford, the mint of that city being under the direction of Sir William Parkhurst and Thomas Bushnell, of Aberystwith. *Obverse*, the King on horseback in armour, holding a sword erect, his scarf floating behind; the horse (small) treading on arms. *Legend*, "CAROLUS D. G. MAG : BRITAN : FR : ET : HIB : REX :" Mint mark, five pellets: Prince of Wales's plume behind the King. *Reverse*, Three Plumes—XX (for twenty shillings). *Legend*, across the coin, "RELIG : PROT : LEG : ANG : LIBER : PAR :" Date, 1642; Mint mark, five pellets. Weight, 4 oz. 1 dwt.

Exhibited by GEORGE LAMBERT.

A bold profile MEDALLION in BRONZE of OLIVER CROMWELL, evidently of the period, and probably the work of, Simon. It was purchased after the death of the last of the Fieldings, an old Cromwellian family, of Denbighs, near Hazlemere, Surrey, in 1853.

Exhibited by the REV. JAMES BECK, M.A.

A MEDALLION, of Inigo Jones, the Architect, in Wedgwood Ware. A MEDALLION, of Guttenburg, the Printer, by Müller. A MEDALLION, of King George II., in Bronze. A MEDALLION, of a Knight of the Garter, presumed to be the great Duke of Marlborough; it is in Horn, impressed from the lid of a snuff-box. A MEDALLION, of Dr. Stukeley, the Antiquary, in Wedgwood Ware.

Exhibited by JOHN GOUGH NICHOLS, F.S.A.

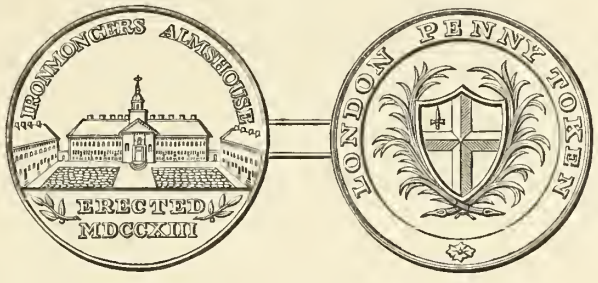
A BRONZE MEDALLION PORTRAIT of JOHN, LORD CARTERET, K.G.; 2 inches in diameter. On the obverse, a profile bust, in plain dress, and full flowing hair; inscribed IOHANNES CARTERET. On the reverse is an ornamental shield inscribed, BARO DE CARTERET. MDCCXLIV.

The Carterets were an ancient family in Jersey, which island was nobly defended in 1374 from a French invasion of 10,000 chosen men, under the famous Du Guesclin, Constable of France, by Reginald de Carteret, who, for his valour, was knighted, with his seven sons, in one day, by King Edward III. Among his descendants was Sir George Carteret, a distinguished naval officer in the reign of Charles I., by whom he was created a Baronet in 1645; as Governor of Jersey he defended that island against the Parliamentary Forces, and which he only surrendered on receiving the commands of Charles II. so to do. His grandson, Sir George Carteret, second Baronet, was created, 1681, Lord Carteret of Hawnes; he married Lady Grace Granville, daughter of John, Earl of Bath, and their only surviving son, John, succeeded his father as second Lord Carteret, in 1695, and also, in right of his mother, to the titles of Viscount Carteret and Earl Granville at her death in 1744. He held several important offices: was a Principal Secretary of State in 1721, Lord Lieutenant of Ireland in 1724 for six years, Lord President of the Council in 1751, and was made a K.G. His first wife was Frances, only daughter and heir of Sir Robert Worsley, Bart. (whose wife was Frances, only daughter of Thomas Thynne, first Viscount Weymouth), by whom he had Robert, his successor as Earl Granville, and four daughters: 1. Grace, married to Lionel, third Earl of Dysart; 2. Louisa, to Thomas Thynne, second Viscount Weymouth; 3. Georgiana, to William, second Earl Cowper; and 4. Frances, to John, fourth Marquess of Tweeddale. At the death of Robert, in 1776, without issue, the titles of Granville and Carteret became extinct, but the barony of Carteret was revived in 1784 in favour of Henry Thynne, second son of Thomas and Louisa Thynne aforesaid.

Exhibited by the REV. SAMUEL LYSONS, M.A., F.S.A.

A BRONZE TOKEN, having on the obverse a view of the Almshouses erected in the Kingsland Road, in compliance with the will of Sir Robert Geffery, Knight, a Member of the Ironmongers' Company, of which he was Master in 1685. He was Lord Mayor in the same year. The buildings occupy three sides of a spacious quadrangle, formerly paved, as shown on the medal, with round boulders, but now laid out in grass plats, with borders. Above is inscribed, IRONMONGERS' ALMSHOUSES, and below, ERECTED MDCCXIII. In the centre is the chapel, with a belfry, and over the doorway, in a niche, is a full-length figure of Sir Geffery, in

his robes of office, painted to the life. On the reverse are the Arms of the City of London, with the inscription, LONDON PENNY TOKEN.



This eminent citizen and benefactor by his will, dated February 10th, 1703, gave his estates in trust to the Ironmongers' Company, first, for purposes specified, and the residue to purchase a piece of land, and to erect Almshouses for poor persons. The number having apartments and pensions amounts to forty-two. There are residences for the Chaplain, Matron, &c. The token is now the property of the Ironmongers' Company, to whom it was presented by Dr. Iliff after the Exhibition.

Exhibited by W. J. ILIFF, M.D.

A BRONZE COMMEMORATION MEDAL of PETER PAUL RUBENS, born in 1577, died in 1640; $1\frac{3}{4}$ inch in diameter. On the obverse is the portrait of the great artist, three-quarter face, in the well-known hat. On the reverse is inscribed, in the centre, ANVERS ELEVE UN MONUMENT A RUBENS 1840; and round the border, PAR LES SOINS DE LA SOCIETE ROYALE DES SCIENCES LETTRES ET ARTS. Rubens was born at Cologne, but he usually resided at Antwerp, the native city of his ancestors, where many of the churches are enriched with his choicest works. He is said to have painted 1,800 pictures, and it is difficult to decide in which branch of art he most excelled, history, portraits, landscapes, animals, fruit, or flowers. He was knighted by Charles I. in 1630, when the great painter had finished the ceiling of the Banqueting House, Whitehall.

A BRONZE ACCESSION MEDAL of GEORGE IV.; $2\frac{3}{4}$ inches in diameter. On the obverse is the profile of the King, wreathed with laurel, and wearing Roman armour, inscribed around, GEORGIVS IV. DEI GRATIA BRITANNIARVM REX. On the reverse is a wreath of oak leaves and acorns, with the rose, thistle, and shamrock, and inscribed in the centre, ACCESSIT XXIX IAN. MDCCCXX.

Exhibited by CHARLES JOHN SHOPPEE.

A BRONZE MEDAL of GOETHE. A gold-plated MEDAL of the Princess CHARLOTTE of WALES and PRINCE LEOPOLD, of Saxe-Coburg. A miniature BUST of the late Mr. HUSKISSON. A LEAD PLAQUE CAST of OLIVER CROMWELL An Oval Bronze PLAQUE RELIEF, representing Convivial Scenes.

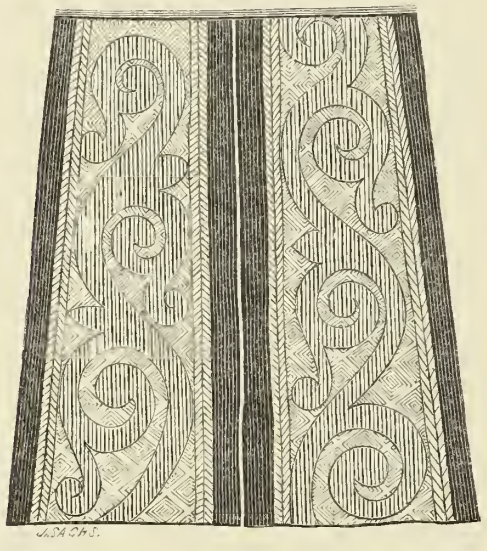
Exhibited by SAMUEL HAYNES AUNGIER.

A BRASS MEDAL, taken from a Russian Soldier at Inkermann, during the Crimean War, 1855.

Exhibited by PHILIP HENRY HOWARD, OF CORBY CASTLE.

HISTORICAL RELICS.

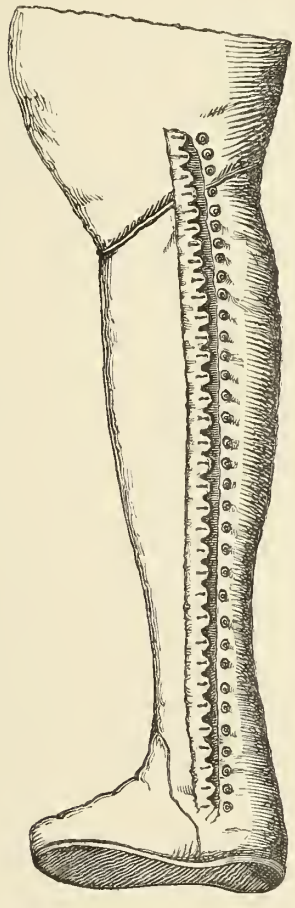
THE MITRE of THOMAS À BECKET, Archbishop of Canterbury, A.D. 1162 to 1170. "It was," says the Very Rev. Canon Rock, "long preserved in the Treasury of Sens Cathedral, with the chassuble, alb, girdle, and maniple, worn by the exiled Archbishop during his residence in that city, A.D. 1166. The ground of this mitre is of coarse white linen. Branching all over it spreads a tasteful design delicately embroidered in very thin gold thread, and in drawing quite characteristic of the XIIth Century. The spaces between the golden pattern are wrought all over with stitchery done in very fine white thread, so that at first sight the mitre and the two lappets seem to be of lawn, the byssus of liturgical writers. At a later period, the spaces between the gold were overlaid with a web of thin white silk. The *titulus*, that is, the mark of dignity and honour, or the upright stripe, one before, another behind, in the middle of the mitre, as well as the *corona*, or horizontal one running round the brows, both now shown by those crimson ribbons, were once filled in with gold embroidered bands, leaving uncovered very narrow strips of the under crimson, by way of edging. But all these bands have dropped off, or perhaps been torn away, for sake of the pearls or jewels, that were set upon them. English needlework, XIIth Century."—See *Illustration of Infula.*

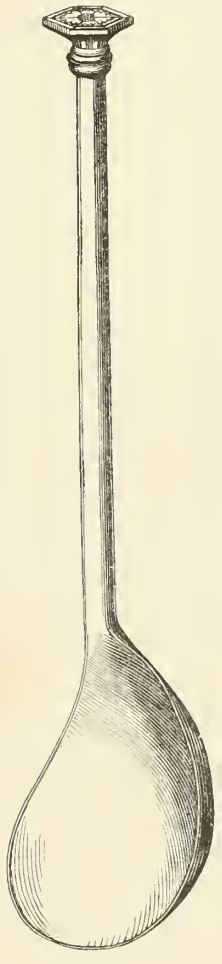


This great churchman, born in 1119, was the son of Gilbert Becket, the English squire of a Norman lord. MONS. THIERRY, in his valuable *History of the Norman Conquest*, says, "It appears that his real name was Beck, and that the Normans, among whom he lived, changed it into a diminutive, as was customary with them, making it Becket." In 1152, Thomas à Becket had become Chancellor, and in 1162 was consecrated Archbishop of Canterbury, having been ordained a priest only the day before. Soon afterwards began his great struggle with Henry II., which caused his exile in 1164, and led to his murder in 1170. He was the first Englishman, since the Conquest, who obtained any post of importance.

Exhibited by HIS EMINENCE CARDINAL WISEMAN.

The BOOTS, GLOVES, and SILVER SPOON of KING HENRY VI., now in the possession of Captain Pudsey Dawson. The Boots and Gloves are of tanned leather, lined with deer-skin, and are remarkably small for a man. The Spoon, which is silver, bears the plate mark, the Lombardic capital H, which answers to the year 1445. These interesting relics of an unfortunate monarch were worn by him in his flight from the battle-field of Hexham, A.D. 1463, when he was hotly pursued by the soldiers of the victorious Edward IV., but Henry made his escape, by rapid riding, towards the north, and was concealed by his friends in Lancashire for nearly twelve months, shifting his quarters to avoid bringing peril upon his adherents. Among other places, he remained for six weeks at Bolton Hall, the seat of the loyal Sir Ralph Pudsey, Knight, and on quitting that abode the ill-fated King left behind these relics. The King next took refuge at Waddington Hall, the seat of the Tempest family; but here he was discovered by his enemies, and carried away to the Tower of London, having left his pencase of leather, and which remained with descendants of that family until it was given by one of them, Mr. Thomas Lister Parker, to the present owner, the Hon. Robert Curzon. The seizure of King Henry is described by SHAKSPEARE in *The Third Part of King Henry III., Act.* v., *Scene* 1: *A chase in the North of England. Enter Two Keepers, with cross-bows in their hands;* and soon afterwards—*Enter King* HENRY, *disguised, with a prayer-book*—when one of the keepers recognises his person:—





"This is the *quondam* King; let's seize upon him."

In the next scene, where King Edward is in his Palace in London, "a Nobleman" enters, exclaiming—

"My gracious lord, Henry your foe is taken,
And brought your prisoner to your palace gate."

By this "Nobleman," we may no doubt understand Sir James Harington, whose servants captured the fugitive King at Waddington Hall, for which service Edward IV. rewarded the knight, "for taking his great rebel Henry, lately called Henry VI.," with the castle, manor, and lordship of Thurland, and other lands in the counties of Lancaster, York, and Westmorland, which belonged to Richard Tunstall. The writ is dated July 29th, 1465. RYMER'S *Fœdera.*

Exhibited by CAPTAIN PUDSEY DAWSON.

The GARTER PLATE of THOMAS HOWARD, fourth DUKE of NORFOLK, K.G., removed at his attainder from his Stall in St. George's Chapel, Windsor, and now in the possession of his lineal descendant, Philip Henry Howard, Esq., of Corby Castle. This nobleman, the first person who was created a K.G. in the reign of Queen Elizabeth, was the eldest son of the accomplished Henry Howard, Earl of Surrey, K.G., who was beheaded *vitâ patris*, by order of Henry VIII., January 20, 1546, and was eldest son of Thomas, the third Duke, who only escaped the same fate through the death of the King taking place the day before his intended execution. The fourth Duke was a staunch friend to Mary, Queen of Scots, to whom her partizans proposed that she should marry him, to strengthen her cause against her rival Queen Elizabeth, whose jealousy of this alliance led to the Duke's impeachment for high treason, for which he was beheaded on Tower Hill, June 2, 1572, and being attainted was degraded from the Order of the Garter. CAMDEN thus speaks of him—"Incredible is it how dearly the People loved him; which he had purchased through his Bounty and singular curtesy, not unbecoming so great a Prince. The wiser sort was diversely affected. Some were terrified with the Greatness of the Danger, which while he lived seemed to threaten by means of him and his Faction: Others were moved with Pity towards him as a Man of high Nobility, singular Goodness of Nature, goodly Personage, and manly Countenance, who might have been both a great Strength and Ornament to his Country, had not the cunning Practices of his malicious Adversaries, and slippery Hopes under colour of public Good, diverted him from his first course of Life."

The plate is boldly engraved with the Duke's Arms, enamelled in their proper colours, being Quarterly of Four, viz.:—1. HOWARD; 2. ENGLAND; 3. WARREN; 4. MOWBRAY; as borne in the present day, within the ribbon, and motto of the Order, having for supporters *two* lions, and the Crest of Thomas of Brotherton, as at present worn, placed upon a close helmet in profile; above is the motto, SOLA VIRTVS INVICTA. The following is the inscription on this Garter Plate:—

DV * TRESHAVLT * PVISSANT
ET * TRESNOBLE PRINCE ∞
THOMAS * DVC * DE * NORFFOLK
CONTE * MARISHALL * DANGL
ETERRE * ET * CHLR * DV * TRESN
OBLE * ORDRE * DE * LA * IARRITIERE
FVST EN STAILE 3 IOVR DEIVNE
1559.

Exhibited by PHILIP HENRY HOWARD, OF CORBY CASTLE, F.S.A.

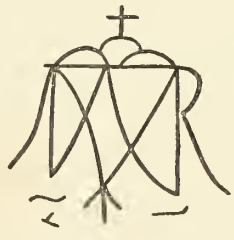
The WALKING STAFF of JOHN FISHER, Bishop of Rochester, carried by him to the place of execution, Tower Hill, where he was beheaded on the 22nd of June, 1535, aged 76 years and 9 months. He was born at Beverley, in Yorkshire, in 1459, and became Vice-Chancellor of Cambridge, and Chaplain to Margaret Beaufort, Countess of Richmond (mother of Henry VII.), who, through his influence, founded St. John's and Christ's Colleges in that University.

He was consecrated Bishop of Rochester in 1504, but having denied the Supremacy of Henry VIII. as Head of the Church, he was convicted of high treason, and beheaded on Tower Hill in 1535. This Staff has been long preserved in the Eyston family.

The Pope sent a Cardinal's Hat to Bishop Fisher, when he was in prison, which however he would not accept, and Henry VIII., hearing of the proffer, swore with one of his great oaths, "he shall wear it on his shoulders, for I'll leave him never a head to set it on." Like his illustrious fellow-victim, Sir Thomas More, the Bishop, despite his age and infirmities, displayed great courage on the scaffold. He had been Confessor to the Countess of Richmond, mother of Henry VII., and preached her funeral sermon.

Exhibited by CHARLES J. EYSTON.

A ROMAN CATHOLIC ORNAMENT of foliated work in silver. On the reverse is a monogram pounced, *M R* under a crown and cross (see *Illustration*), which has reference probably to Queen Mary (Tudor) of England, A.D. 1553–1558, by whom it is said this ornament was worn. It was found on taking up an old oak flooring at Windsor Castle, a few years since. On the obverse is a figure of the Blessed Virgin crowned, and with a glory of rays round her head, holding the dead body of the Saviour in her lap (*a Pietá*); the robing of the figure is much extended towards the feet, in the stiff Spanish and Portuguese fashion. On either side of the Virgin are some letters, which appear to be, N S D and Æ Y R; of which the three first may stand for *Nostra Senora Dolorosa.* This ornament may have been a present from Philip of Spain to his Consort, Queen Mary.



Exhibited by ROBERT WESTWOOD, *Member.*

GLOVES, formerly belonging to King James I., A.D. 1603–1625. From the Collection of Ralph Thoresby they passed to the possession of Horace Walpole. They are formed of brown Spanish leather, sewed with gold, and ornamented with purple fringes, and a vandyked border of purple silk embroidered with silver.

A blue silk SASH, with silk tassels enriched with silver thread; and a PURSE, embroidered with white, blue, yellow, and amber-coloured beads, and bearing the following inscription,—"The gift of a friend, 1623." The last two relics are reputed to have belonged to King Charles I., and were formerly in the possession of a descendant of Captain Silas Titus, together with the secret autograph correspondence of that monarch with Captain Titus, during the King's imprisonment in Carisbrook Castle.

Exhibited by the REV. JOHN FULLER RUSSELL, M.A., F.S.A.

The GLOVES of KING CHARLES I., delivered by him, on the morning of his execution at Whitehall, January 30th, 1649, to his faithful friend, Bishop Juxon.

"REMEMBER!"

"A Monarch sentenc'd to his death,
By vulgar, base, plebeian breath;
A Lawgiver, by laws unknown,
Condemn'd to lose his head and throne;
Nay, and to make the odium more,
This must be done at his own door,
And all under the false pretence
Of liberty and Conscience."

SAMUEL BUTLER.

The following tribute to the Royal Martyr is from the pen of the upright Andrew Marvell:—

"While round the armèd bands
Did clap their bloody hands,
He nothing common did, or mean,
Upon that memorable scene:
But with his keener eye
The axe's edge did try;
Nor called the gods with vulgar spite,
To vindicate his hapless right,
But bow'd his comely head
Down as upon a bed."

Bishop (afterwards Archbishop) Juxon had an estate at Little Compton, co. Gloucester, to which he retired during the Commonwealth. His family afterwards settled at Lechlade, in the same county. "The Gloves remained in possession of the family until about twenty years since, when they were presented by B. J. Chapman, Esq., whose father had married a descendant of Bishop Juxon, to Mr. Park Nelson." The good Bishop died in 1663, at the age of 80; his nephew and heir, William Juxon, was created a Baronet in 1660, but the title became extinct at the death of his son, the second Baronet, in 1740, without issue.

Exhibited by PARK NELSON.

The GARTERS of HENRIETTA-MARIA, Queen of Charles I., King of England, who was the youngest child of the great Henri Quatre, and Marie de Medicis, of France, and was only six months old when her illustrious father fell by the hand of Ravillac, in 1610. Born 25th November, 1609, Henrietta-Maria was married in her sixteenth year, 21st May, 1625, to Charles I., and by him was mother of two succeeding sovereigns, Charles II. and James II., and of four daughters, of whom Mary became the wife of William of Nassau (their son was William III., King of England); and her youngest, Henrietta-Maria, married Philip, Duke of Orleans. The character of Charles's Queen was brightest in adversity. In the contest between that King and his people, Henrietta-Maria had to endure great privations, and she displayed the highest devotion to her husband. Passing over to Holland, she raised two millions sterling by the sale of her jewels, to assist Charles in his wars. Just before the battle of Newbury, she was obliged

to part from the King, whom she never saw again on earth. She retired to France, and was at one time reduced to such distress that she was found by Cardinal de Retz in a mean hovel, her last loaf eaten, and her little daughter Henrietta in bed, without a fire, though it was noon, and snow falling, for the sake of warmth, as the last faggot was burned. The royal widow returned to England to witness the marriages of her two sons, and for three years resided at Somerset House, but the climate not agreeing with her, she finally left England for France, where she died, in August, 1669.

Exhibited by MRS. GORDON CANNING.

NELL GWYNN'S LOOKING GLASS, in a frame of needlework, 2 feet 10 inches high by 1 foot 9½ inches wide. The glass itself is a Vauxhall plate, 12 inches by 10½ inches. At the top of the frame is worked a full length figure of Charles II. in an undress suit; at the bottom is one of Nell Gwynn, also in a plain suit. On the sinister side of the frame is a whole length of the Merry Monarch in a full dress suit, with the Order of the Garter; and on the opposite side is the favourite actress. The border is filled up with animals, birds, and flowers. All the figures are worked in beads.

Eleanor Gwynn, born February 2, 1650, in the neighbourhood of Drury Lane, was first an orange girl, and afterwards an actress, in the King's Theatre. OLDYS tells us that "little Nelly was said to have the smallest foot of any woman in England." By her royal lover, Charles II., she was mother of Charles Beauclerk, the first Duke of St. Albans. Nelly was a great favourite with the public, for her kindness of heart; and she is said to have instigated the Merry Monarch to build Chelsea Hospital. She died in November, 1687, and was buried at St. Martin's-in-the-Fields; her funeral sermon being preached, as she requested in her will, by Dr. Tenison, afterwards Archbishop of Canterbury. Almost the last words of Charles to his successor contained an injunction, "not to let poor Nelly starve."

SAMUEL PEPYS, in his *Diary*, has several allusions to this favourite actress:—"Saw pretty Nelly standing at her lodgings' door in Drury Lane, in her smock sleeves and bodice, looking upon one; she seemed a mighty pretty creature."

"Here in a box above we spied Mrs. Pierce, and going out they called us, and so we staid for them, and Knipp took us all in, and brought to us Nelly, a most pretty woman, who acted the great part of Cœlia to-day very fine, and did it pretty well: I kissed her, and so did my wife, and a mighty pretty soul she is." SIR WALTER SCOTT remarks, "It is just as well Mrs. Pepys was present on this occasion."

Exhibited by HENRY CATT, now WILLETT.

A Jewelled pendant ENSEIGNE, or RELIQUARY, which is traditionally said to have belonged to CATHERINE of BRAGANZA, Queen of CHARLES II., married in May, 1662; said to have been given by her to the family of the Comptons of Hartbury, co. Gloucester, of whom the Exhibitor is the lineal descendant.

It consists of a cylindrical portion of the arm-bone, probably of some saint, which measures about 2 inches in length by 1 inch in diameter, and is mounted in a frame-work, or *fregio*, formed of three hoops of gold, set with gems and elaborately enriched with translucent enamels of the richest colours. The bone appears in the intervals of these decorations; at each extremity of the cylinder is a convex circular plate, exquisitely enamelled, attached by a hinge so as to close the open end of the piece of bone, and forming the lid of a small receptacle in which a scented pastille was enclosed, probably as a precaution against any unpleasant odour from the relic. Upon the cylinder is affixed, on a richly jewelled base, a crucifix, with figures of the Virgin and St. John. The figures are in full relief (*lavoro di piastra*), the garments and all details elaborately enamelled; on the reverse of the cross appear the emblems of the Passion, and beneath is a medallion, delicately painted, representing the Fall in Paradise. To the upper side of the *fregio*, ending the cylinder, are also attached two chains, richly jewelled at intervals uniting in an arched ornament at top, set with diamonds and rubies, and having a ring by which the jewel might be suspended. To the lower side of the cylinder it appears that three pendants, now lost, were attached. This reliquary is perhaps unique in the beauty of the varied hues of the enamels, for the most part translucent on relief, with which it is everywhere enriched, and also in the perfection of the skill of the goldsmith. It is probably of Italian workmanship, and may be assigned to the commencement of the XVIth Century. It presents an admirable exemplification of the processes employed in the *lavori di minuteria*, and of all the details of art described by Cellini in his Treatise *dell' Oreficeria*, cap. v.

Exhibited by MRS. GORDON CANNING.

CIVIC COMPANIES' GARLANDS.

" To crown thy temples, this provincial garland;
Accept, wear, and enjoy it as our gift,
Deserv'd, *not* purchas'd."

FORD.—*The Broken Heart, Act* i, *Scene* 1.

A BADGE of dignity, or pre-eminence, worn round the temples, has been used from very early times, and under the names of crown, chaplet, wreath, or coronet, has reference to the garland of leaves or herbs, with which the victors in the heathen games were crowned, and afterwards applied to conquerors and kings, and continued by the latter to this very day on their coins.

ADDISON thus renders from Ausonius an epigram, wherein is mentioned the origin of the prizes or garlands, bestowed on the victors in the four great festivals of the Greeks, the Olympian, Pythian, Isthmian, and Nemean Games:—

" For heroes two, and two for Gods ordain'd;
Jove bade the *Olive* round his victors wave;
Phœbus to his an *Apple*-garland gave;
The *Pine* Palæmon; nor with less renown,
Archemorus conferr'd the *Parsley* crown."

Among the Romans, the most honourable reward for a Captain who well sustained a siege, and delivered his place from an enemy's presence, was a Garland made of *Grass*, that being the only herb that can be supposed to be found in a place long besieged. This was called *Corona Graminea*, sive *Obsidionis*, and was esteemed beyond all other crowns, those of Gold, Olive, Palm, Oak, and Ivy, all giving place to common grass, "that royal herb of dignity," as honest Gwillim terms it. The *Civic* Garland, *Corona Civica*, was next in esteem; it was made of oak leaves, and was the reward of him who saved the life of a citizen, also of him who slew the first enemy in battle, or that first mounted the walls of a fortress. The *triumphal* garland was made of laurel, or bay leaves, and was worn by Generals and Emperors, and in later times has adorned the brows of Poets. Other crowns were formed of the olive, myrtle, ivy, and parsley,

and flowers. In the *Book of Wisdom*, ii, 8, the voluptuary says, "Let us crown ourselves with rosebuds, before they be withered;" see also ch. iv, 2: and chaplets of roses or flowers were generally worn by guests at Roman banquets. In his great Roman plays, SHAKSPEARE shows his acquaintance with the customs of the heathens. In *Coriolanus*, the General Cominius relates the exploits of Caius Marcius, when only sixteen years old—

> "he bestrid
> An o'er-press'd Roman, and i' the consul's view
> Slew three opposers; . . . . . .
> He prov'd best man i' the field; and for his meed
> Was brow-bound with the oak."
> *Act* ii, *Scene* 2.

In *Julius Cæsar*, Cassius, though dead, is crowned with a wreath of victory by Titinius:—

> "take this garland on thy brow,
> Thy Brutus bid me give it thee."
> *Act* v, *Scene* 3.

In *Antony and Cleopatra*, the Egyptian Queen, lamenting her great Roman's death, exclaims:—

> "O wither'd is the garland of the war."
> *Act* iv, *Scene* 13.

Even in his English historical plays the Poet keeps up the classic allusions to the heathen sports; George Plantagenet, afterwards Duke of Clarence, proposes to rally the dispirited Yorkists:—

> "And, if we thrive, promise them such rewards
> As victors wear at the Olympian games."
> 3 *King Henry VI.*, *Act* ii, *Scene* 3.

And in the next play, the "valiant crook-back prodigy," in his opening soliloquy, says as Gloster:—

> "Now are our brows bound with victorious wreaths."
> *King Richard III.*, *Act* i, *Scene* 1.

And later in the drama, as King, he tells the widow-queen Elizabeth:—

> "Bound with triumphal garlands will I come."

In *King Henry IV.*, the word garland is used more than once for the royal crown. Thus the King to his son:—

> "So thou the garland wear'st successively."
> *Second Part*, *Act* iv, *Scene* 4.

In *King Richard III.*, that Prince's minion Catesby tells Hastings:—

> "It is a reeling world, indeed, my lord,
> And, I believe, will never stand upright,
> Till Richard wear the garland of the realm.
> *Hastings.* How! wear the garland? dost thou mean the crown?
> *Catesby.* Ay, my good lord."
> *Act* iii, *Scene* 2.

In many places in Scripture where the word crown occurs, it means a garland. Of this there is a striking instance in the text, 1 *Peter* v, 4, "And when the Chief Shepherd shall appear, ye shall receive a crown of glory that fadeth not away." In the Greek text, the expression is, an amaranthine crown, or as it may be rendered, "an evergreen garland." And the same Greek word for crown is also used in the passage, 1 *Cor.* ix, 25, where St. Paul alludes to the exertions of the athletes in the Stadium:—"Now they do it to obtain a corruptible crown," that is, a garland made of leaves, which would soon wither.

The Crown of Thorns, placed on the Redeemer's brow by the Roman soldiers, in allusion to the Imperial wreaths of victory, was a Garland of acanthus, the *Naba* of the Arabians, the leaves of which resemble those of ivy, thus serving to hide the prickly anguish under a scornful show of outward triumph.

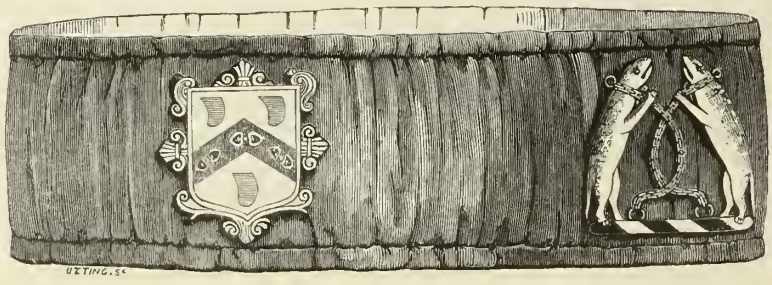
The imitation of the heathen garland is still seen in the chaplet of strawberry leaves surrounding the coronet of the highest rank in the English peerage.

In Heraldry a Garland, called also a wreath, or *torce*, was placed over the helmet of a Knight to sustain his Crest. The idea is supposed to be taken from the turban, or twisted wreath, worn by the Saracens; an example of this kind is shown at page 158 of this work, the ancient crest of the Cobhams of Sterborough, "a Soldan's head, bearded and wreathed." In modern usage the crests are placed either on a *chapeau*, or cap of maintenance, a coronet, or on a garland. In the latter case it represents two folds of cloth, silk, or wool, twisted, or wreathed, whence its names, of two tinctures taken from the field of the shield, and ordinary, or charge, consequently representing a metal and a colour; or metal and fur, as ermine; or colour and fur, since some coats consist only of an ermine field with an ordinary or charge of a colour, without any metal. Gerard Legh lays down the rule for depicting the wreath, "You must evermore begin with the *Metall*, and end with the *Colour*." In this Catalogue two instances are seen of crests upon garlands; at page 266, the Bolney crest "on a Torse silver & Sable;" and at page 270, that of Cutler, "on a wreathe golde and sables." But, generally speaking, it is not usual to name the tinctures; thus the old heraldic writers mostly allude to a person's crest as placed on a wreath, or *torce*, "of his colours."

G. R. F.

Civic Companies' Garlands.

THREE GARLANDS, formerly worn by the Master and two Wardens of the IRONMONGERS' COMPANY, upon their entrance into office; each cap consists of a fillet of velvet, about three inches in width,—that for the Master is crimson, and the Wardens' caps are green, all padded, and lined with silk, and ornamented with the arms and crest of the Company, engraved on small silver plates, and enamelled in their proper colours. The custom of "crowning" the Master and Wardens on



Election Day has long ceased in this Company, but it is still continued by the Fishmongers', Skinners', and other Companies.

Exhibited by the WORSHIPFUL COMPANY OF IRONMONGERS.

FOUR GARLANDS, worn by the Master and three Wardens of the BARBER SURGEONS' COMPANY, on Election Day. The Master's cap consists of crimson velvet, with gold tassels, surmounted by a wrought silver band, having the arms, supporters, and crest on one of the shields, together with the Tudor Rose crowned, within a foliage of oak leaves and acorns, which are gilt. Two of the Wardens' caps are of crimson satin, and the third, of later date, is in green satin, all similar in form to the Master's garland, but the silver mountings are without the supporters to the arms, and one garland only bears the Company's motto:—

DE PRÆSCIENTIA DEI.

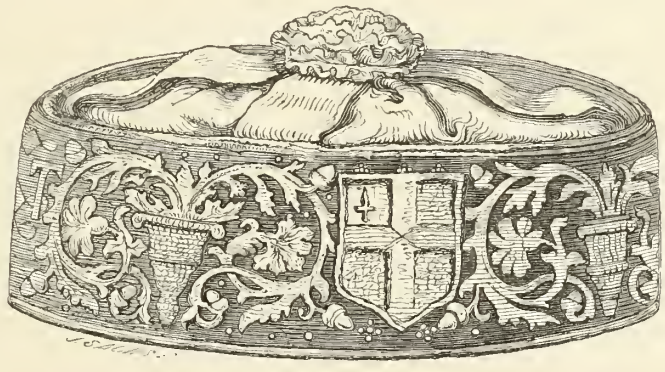
Exhibited by the WORSHIPFUL COMPANY OF BARBER SURGEONS.

FOUR GARLANDS, of the Master and Wardens of the LEATHERSELLERS' COMPANY. They are of corded blue silk, edged with gold lace borders, and powdered with trefoils in gold, mounted in silver parcel gilt, with figures of rams, goats, stags, and heads of goats; and also the arms, supporters, crest, and motto of the Company. Their arms are, argent, three bucks trippant reguardant gules.

Exhibited by the WORSHIPFUL COMPANY OF LEATHERSELLERS.

The GARLANDS of the MASTER, and THREE WARDENS of the WORSHIPFUL COMPANY of CARPENTERS.

Mr. Edward Basil Jupp, F.S.A., in his history of the Company (1848), states that, "The custom of crowning the new Master and Wardens still exists in the Company, and the crowns or garlands used for the purpose are the same which were in their possession nearly three centuries ago. The Master's crown is a species of cap of crimson silk and velvet, embroidered with gold and silver lace. It bears date 1561; the initials [I T] are those of John Tryll, then Master."—(p. 211). On the garland are the City Arms (twice), and those of the Company, on silver plates, with merchant's mark in silver, and flowers embroidered in coloured silks.



The garlands of the Wardens bear the same date as the Master's crown, and are of crimson velvet, richly embellished with silver foliage and shields, having also respectively the initials of the donors, viz., I A, for John Abbott, W W, for Wolstone Wynd, and T P for Thomas Pecocke, then (1561) three Members of the Court. They were not, however, the Wardens, whose names are mentioned in the Company's Records, under the same year, "John Tryll, Mr Wyllm Ruddock, Wyllm Buttmor, Robard Quoyney, Wardens." The worthy Master gave his garland, "Itm Mr Tryll dyd gyv ye payntyng of ye sayd bay & also he gave a garland and a table cloth for ye p'lor." The next item in order is very interesting; "Itm: Wyllm Ruddock, wyllm buttmor, & Robard quoyney dyd gyve ye payntyg of ye other ij bays & over ye skrenes a storye & payntyg of ye skrenes."—(*Vide* Hist. of Company, pp. 222, 223). Mr. Jupp's suggestion, that the three Wardens were the donors of the very remarkable ancient Paintings in their Hall, which are described elsewhere in this Catalogue, appears to be well founded, and will account for the garlands being the gift of other members of the Company, and many of whom also contributed to embellish the Hall in the year 1561.

Exhibited by the WORSHIPFUL COMPANY OF CARPENTERS.

PERSONAL ORNAMENTS AND JEWELLERY.

"In die illa auferet Dominus ornamentum calceamentorum, et lunulas, Et torques, et monilia, et armillas, et mitras, Et discriminalia, et periscelidas, et murenulas, et olfactoriola, et inaures, Et annulos, et gemmas in fronte pendentes, Et mutatoria, et palliola, et linteamina, et acus, Et specula, et sindones, et vittas, et theristra."—ISAIAS, iii, 18—23.

MANY of the objects described in this Catalogue are named in the foregoing language of the inspired Prophet, taken from the *Vulgate*, of which the following is the translation given in the *Douay Bible*, which, as is well known, follows closely the Latin text:—"In that day the Lord will take away the ornaments of shoes, and little moons, And chains, and necklaces, and bracelets, and bonnets, And bodkins, and ornaments of the legs, and tablets, and sweet balls, and ear-rings, And rings, and jewels hanging on the forehead, And changes of apparel, and short cloaks, and fine linen, and crisping pins, And looking glasses, and lawns, and head-bands, and fine veils."

Although ISAIAH alludes to the ornaments as worn by the Hebrews in his own day, about seven centuries B.C., yet it is clear from Scripture that such adornments had been in vogue from earlier times, and probably the fashioning of them was much the same, and has been continued to the present day in Eastern countries, where dress and articles worn on the person have hardly varied in character since the time of the Patriarchs. A very early mention of Personal Ornaments occurs when Abraham's head-servant, or steward, offers presents to Rebekah; —"the man took a golden earring of half a shekel weight, and two bracelets for her hands of ten *shekels* weight of gold."—*Genesis* xxiv, 22. Dr. W. Smith renders the first part of this passage —"a golden nose-ring of half a shekel weight." Great stress is laid upon the fact that the Hebrews, on their departure from the Land of Bondage, did not "go empty;" for, in accordance with the Divine prediction and command, "they borrowed of the Egyptians jewels of silver, and jewels of gold, and raiment."—*Exodus* xii, 35. From these spoils, which are regarded by some commentators in the light of wages long and unjustly kept back, were the Hebrews able to make their offerings for the Tabernacle,—"And they came, both men and women, *as* many as were willing hearted, and brought bracelets (*armillas*), and earrings (*inaures*), and rings (*annulos*)

and tablets (*dextralia*), all jewels of gold."—*Exodus* xxxv, 22. In the booty taken from the Midianites by the Children of Israel we find a large quantity "of jewels of gold, chains, and bracelets, rings, earrings, and tablets."—*Numbers* xxxi, 50. Later still we read that Gideon made an Ephod out of the golden earrings and ornaments which had been taken from the Ishmaelites, including "the chains that *were* about their camels' necks."—*Judges* viii, 26. These last were even of gold, as implied by the context, and so described in the *Vulgate*. One of the most interesting of the articles enumerated by *Isaiah*, and connecting the Past with the Present, is the very first object in the passage at the head of this section, but that which is translated in the *Douay Bible*, "the ornaments of shoes," is rendered in the *Authorized Version*—"the bravery of *their* tinkling ornaments *about their feet*," (*v.* 18), specially alluded to in a preceding verse, where the women are described—"walking and mincing *as* they go, and making a tinkling with their feet." (*v.* 16). These are the "tinkling anklets," worn at this time in the East, of which specimens are herein described, as well as the *torque*, or twisted chain for the neck; the nose-ring; the *armilla*, or bracelet; the pendant; the mirror; the necklace, or *monile;* the *vitta*, head-band, or garland; and the *acus*, or pin, which was afterwards superseded, as a fastening for the dress, by the *fibula*, or brooch, of the Romans, of which the acus formed a part.

"The manners of the East, amidst all the changes of government and religion, are still the same; they are living impressions from an original mould; and at every step some object, some idiom, some dress, or some custom of common life, reminds the traveller of ancient times, and confirms, above all, the beauty, the accuracy, and the propriety of the language and history of the Bible."—MORIER. The peculiar ornaments worn by females about the legs are noticed by a more recent traveller in the East. Mr. Lane says:—"Anklets of solid gold, or silver, are worn by some ladies, but are more uncommon than they formerly were. They are, of course, very heavy, and knocking together as the wearer walks, make a ringing noise, hence it is said in a song, 'The ringing of thy anklets has deprived me of reason.' Anklets of solid silver, already described, are worn by the wives of some of the richer peasants, and the sheyks of villages. Some anklets of iron are worn by many children. It was also a common custom among the Arabs, for girls or young women to wear a string of bells on their feet. I have seen many little girls in Cairo with small round bells attached to their anklets." Chardin tells us:—"The bracelets of the East rather resemble manacles than bracelets. Their weight is very great, and their shape is sometimes flat, but more usually round, or semicircular, taking a cubical form at the section, where they open to admit the hand. They are made of gold, silver, amber, and mother-of-pearl. Those of silver are the most common; but poorer females are sometimes obliged to wear rings of copper, horns, glass, beads, and other material of inferior description." The Asiatic ladies are very fond of the nose-jewel, which various writers describe as being often large, of gold, silver, coral, mother-of-pearl, and horn, and the better sort, Chardin stated, are set with a ruby between two pearls. Such an ornament, as worn by Hebrew women is, no doubt, alluded to by King Solomon—"As a jewel of gold in a swine's snout, so is a fair woman without discretion."—*Proverbs*, xi, 22.

G. R. F.

Personal Ornaments and Jewellery.

A Silver Ring Fibula, found in a bog near Ballymoney, co. Antrim. Presented by Rich. Gregory, Esq., May 28, 1812, to the Society of Antiquaries.

A Silver Fibula, found at Orton Scar, Westmorland, in April, 1847. Presented by Thomas Reveley, Esq., May 21, 1851, to the Society of Antiquaries.

A Silver Torque, found at Orton Scar, in April, 1847, and presented by Mr. Reveley, 21st May, 1851. The largest torque known is one of gold, belonging to the Royal Irish Academy; it is 5 feet 7 inches long, and weighs 27 oz. 7 dwts. 20 grs.

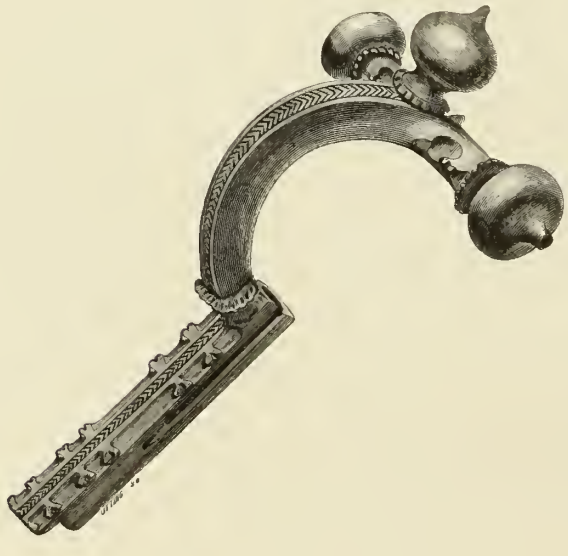
Exhibited by the Society of Antiquaries of London.

A String of 115 Chalcedony Beads, consisting of pentagonal prisms pierced; each bead measures from ¾ inch to 1 inch in length, by ½ inch in diameter, resembling (though rudely) the Persepolitan works in the same substance, which was much used in early times for seals and other purposes. The beads are supposed to have been Roman horse-trappings.

A String of 12 octagonal tapering pierced Beads, of black glass, spotted with white, each 3¼ inches long, by ¾ of an inch in diameter.

Beads of various colours, sizes, and materials, have been found in Anglo-Saxon graves. They are of glass, porcelain, amber, crystal, terra-cotta, &c., and ornamented with patterns of various devices, and were probably worn by females.

Exhibited by the London and Middlesex Archæological Society.



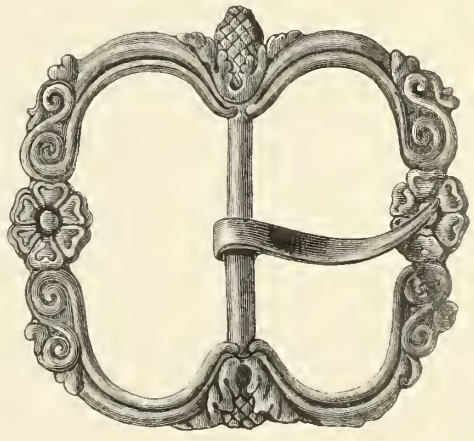
A Roman Bronze Fibula, or Brooch, of which the pin is wanting. This specimen of the bow-shaped type, of which the *Illustration* is full-size, is curious for the bulb-like projections. It was found in Ratcliff Highway, October 27th, 1852.

A Danish Fibula, found in London. Four Celtic Bronze Armillæ, also found in London. A Portion of the Gold Breast Ornament, which was found at Mold, Flintshire, in a place called "Cae Ellillon," or the *Golden Field.* The remainder of this ornament is in the British Museum.

Exhibited by the Rev. Thomas Hugo, M.A., F.S.A.

A small SILVER CROSS, set with minute uncut diamonds, attached to which is a delicately-fine CHAIN, composed of double leaves, linked together, by their points. This ornament was found in St. Swithin's Lane.

A case of Thirteen ROMAN BRONZE FIBULÆ, and an ACUS, or hair-pin, found in London, many of the specimens are of the bow-shaped type; another is the remnant of a cruciform fibula, similar to the one engraved in Mr. Warren's examples; another is of the kite-shaped class, with bulbous ends; and that which is in the best preservation, and the most ornamented, is shown in the annexed *Illustration*, which is full-size; it is a specimen of the buckle-type, with a moveable pin. All the fibulæ, and the silver cross, were presented by J. W. Butterworth, Esq., F.S.A.



A Portion of a LEATHER STRAP, inscribed AMOR, in pierced letters, XIVth Century. It is fast falling to decay.

Exhibited by the SURREY ARCHÆOLOGICAL SOCIETY.

A BRONZE ARMILLA, or Bracelet, 3 inches in diameter, and of very slight circular section, about $\frac{1}{8}$ of an inch. It is in the form of a serpent, with the head of one repeated at each end, rather an uncommon mode of finishing the bracelet.

A BRONZE ARMILLA, $2\frac{3}{4}$ inches in diameter, in form of a serpent, the favourite style of such ornaments; hence called by the Greeks "serpent-bands."

A pair of ARMILLÆ, in BRONZE, $3\frac{1}{4}$ inches in diameter, ribbed with a succession of rings; these ornaments do not open.

A portion of a small BRONZE ARMILLA, of very slight substance.

The ornament, called the armilla, a bracelet or armlet, was as much worn in ancient times as it is in modern days. It frequently occurs in Sacred History: thus Abraham sent a present of two massive gold bracelets, "of ten *shekels* weight of gold," to his son's intended wife, Rebekah.—*Gen.* xxiv, 22. Bracelets were also worn by men as well as women in the patriarchial times, as witness the instance of Judah giving his armilla to Tamar.—*Gen.* xxxviii, 18. Bracelets of gold were among the free gifts of the Israelites, "both men and women," for the service of the Tabernacle.—*Exodus* xxxv, 22. The prophets Isaiah and Ezekiel alluded to this ornament, as worn upon the "hands," or wrists, of females.—*Isa.* iii, 19; *Ezek.* xvi, 19. They were also worn on the arm by the Greek and Roman ladies, very frequently taking the shape of snakes, and sometimes twining twice or thrice round the arm. Armillæ were also worn by soldiers, as instanced in the story of Tarpeia, who required as the price of her treachery, in delivering up

the Capitol of Rome to the Sabines, that they should give her what they had on their left arms, meaning their golden bracelets, when the soldiers flung upon her in scorn their shields, which they also carried on their left arms.

A HAIR-PIN, in BRONZE, 6½ inches long. The *acus*, a needle, or pin, was used by Greek and Roman ladies in securing the hair, especially when it was plaited. This ornament was made not only of metal, but also in wood, bone, and ivory; and to it probably the Prophet Isaiah alludes when he speaks of "crisping pins," translated in the *Vulgate* by "acus" (iii, 22). The Apostle Paul denounced "broidered hair" in women's apparel (1 *Tim.* ii, 9); as St. Peter did likewise "plaiting the hair" (1 *Peter* iii, 3); both warnings being intended to mark a distinction between the dress of Christian women and the elaborate toilet of the heathens.

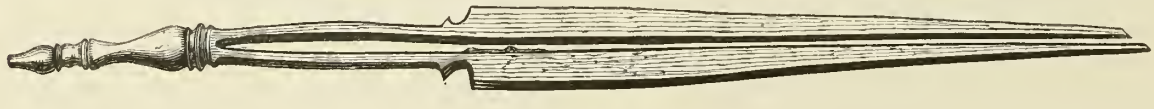
Exhibited by JAMES WICKHAM FLOWER.

A fine BRONZE FIBULA, found at Foxcote, in the county of Warwick. The fibula was sometimes of great size and weight, the largest known is one belonging to the Royal Irish Academy; it is of gold, 11 inches long, greatest width 4⅛ inches, and the weight is 16 oz. 17 dwts. 4 grs.

Exhibited by MRS. P. H. HOWARD, OF CORBY CASTLE.

A COLLECTION of fine and rare specimens of ROMAN ANTIQUITIES, formed by the indefatigable owner, Mr. Joseph Warren, the much-respected Postmaster of Ixworth, Suffolk, in which county the articles were for the most part found; the following are the chief objects of interest.

A WHEEL-SHAPED FIBULA, in Bronze, with circles round a centre boss, enamelled in blue and white. A TORTOISE-SHAPED FIBULA, in Bronze, enamelled. A HARP-SHAPED FIBULA, in Bronze. A large ROUND FIBULA, in Bronze, richly gilt and enamelled. A PAIR of BRONZE TWEEZERS.—See *Illustration*. A beautiful Bronze SPUR, the ends terminating in Horses' heads, with small stones for the eyes, one of which was taken out when before exhibited in London; one remains on the opposite side.



A FIBULA, in Bronze, of the bow-shaped type, enamelled, and having in the centre a very delicate ornament. It was found at Icklingham, by men who were digging for gravel. A second FIBULA, of similar period and type, of beautiful workmanship, having a zig-zag enrichment down the centre. This was also found at Icklingham, in a sand-pit.

A FIBULA, of a lozenge shape, in Bronze, enamelled with red.

A FIBULA, in Bronze, of a long shape, enamelled with white.

A FIBULA, in BRONZE, of the bow-shaped type, of which the acus is wanting; one end is finished by a round knob, and the other represents the head of a pike-fish. It was found at Ixworth.—See *Illustration.*—FIG. 1.

FIG. 1.

FIG. 2.

FIG. 3.

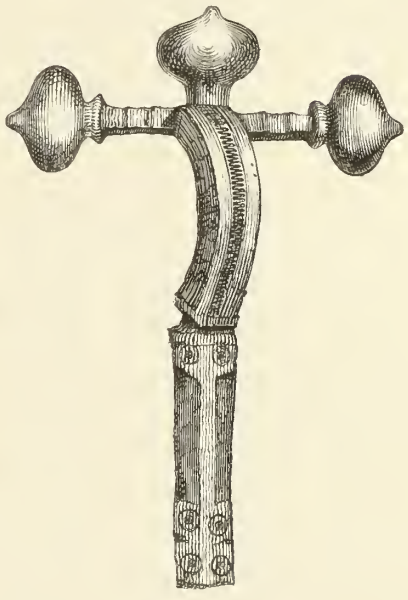
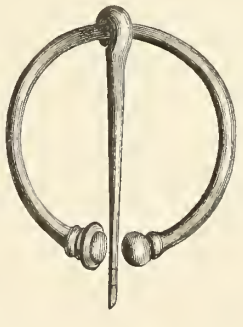


FIG. 4.

A ROMAN BRACELET, found at Pakenham; the ends are formed apparently in imitation of the heads of the pike-fish.—See *Illustration.*—FIG. 2. Two spear-heads of iron, and some Roman pottery, were found with the bracelet.

A small FIBULA, found at Pakenham, by a boy employed in picking grass. The centre is filled with white enamel, around which has been set a plate of silver.—See *Illustration.*—FIG. 3.

A FIBULA, in Bronze, of the cruciform type, of which it is a fine specimen, and in excellent preservation. The top and cross-bars end in large bulbous knobs, and from the horizontal bar the fibula takes a curve, ending in a long pendant. It was found at Icklingham. See *Illustration.*—FIG. 4.



A FIBULA, of a ring shape, of which the ends open as modern ones, with acus; in fine preservation.—See *Illustration.*

One use of the Fibula among the Romans was to secure the *pallium*, or short square cloak, over the right shoulder, the arm being left at liberty; the rest of the cloak being generally carried round to cover the left arm. When the long narrow scarf, called the *chlamys*, instead of depending from one shoulder, falling down behind the back, was worn round the neck, covering both the shoulders, the ends of the scarf were fastened across the breast, in the manner in which the brooch of later days was used.

Exhibited by JOSEPH WARREN, OF IXWORTH.

A Pair of Etruscan Gold Armillæ, formed of two flat plates of gold joined together. On the principal side of each the surface is covered with delicate and minute filigree ornaments of zig-zag and angular lines running across. Between these are two subjects:—Two men, with arms upraised, are standing by some trees, and a horseman darting a javelin; with an elegant lateral border of the guilloche pattern. On one of the clasps are represented two winged lions and a rosette in filigree, on each side of which is a human figure; on the other clasp is only one lion. The inside plates of these bracelets are ornamented with repoussé designs, amongst which may be distinguished two lions, and two winged figures, perhaps harpies. These extraordinary specimens of goldsmiths' work came from the ruins of Etruria, and are of high antiquity. The style is quite Oriental, like some of the vessels found in Etruscan tombs, and may perhaps be Phœnician. They were formerly in M. Louis Fould's Collection.

A large Gold circular Fibula, Etruscan, $2\frac{3}{4}$ inches diameter. In the centre is a sun-flower, round which are two rings, one filled with ovals, containing angels and other figures. In the outer circle are roundels with honey-suckles between lotus leaves. There are six cabochons of dark blue paste on the inner circle.

A Gold Fibula, circular, $1\frac{3}{8}$ inch in diameter, Etruscan. In the front is a female head in high relief, with flowing curls, within a border of filigree scrolls.

An Antique Gold Necklace, of filigree work, with round beads and collars; from the latter hang twelve drops in the form of amphoræ. On the clasp is a grotesque head.

A pair of Antique Gold Earrings, in filigree work, having in the centre a boat of crescent shape, wherein are minute horses, and ending in small pendants.

A pair of Bracelets, of Gold, each is formed of thin plates of double thicknesses, $6\frac{1}{2}$ inches long, $1\frac{3}{8}$ inch wide. On the inside the work is raised or embossed with figures of cherubim, lions, bulls, and honey-suckles, divided by guilloche bands. On the outside the gold plates are in three bands; in the centre are the zig-zag and fret ornaments, also a figure on horseback, above which are two figures standing between three trees. At each end of the centre band are winged lions. On the outer bands are guilloche patterns, and at one end two seated figures with the sun between them. The design is quite of the Persepolitan character.

A Gold Ring, with an oval bezel of stone, striped with red, yellow, green, and black. 1 inch by $\frac{7}{8}$ inch.

A Gold Ring, with revolving bezel of glass, a bronze green. $\frac{7}{8}$ inch by $\frac{3}{4}$ inch.

A fine Gold twisted band, forming a scroll Ring, over $\frac{1}{16}$ of an inch wide, terminating in snakes' heads.

Exhibited by Charles Sackville Bale, F.S.A.

An ETRUSCAN MIRROR; the handle terminates in the head of a mule; at the back of the Mirror are three figures engraved in outline, each of the outer figures rests his foot upon a vase; the central figure is very indistinct; around the subject is a border of leaves. From the Collection of Dr. Conyers Middleton, Librarian to the University of Cambridge, who died in 1750.

Exhibited by JOHN GOUGH NICHOLS, F.S.A.

A circular BROOCH, or FIBULA, ANGLO-SAXON, $2\frac{5}{8}$ inches in diameter. It is of bronze, inlaid with silver at the back, and in front with gold, and enriched with gold filigree work, and thin pieces of garnet laid on a ground of gold diaper. The pattern consists of two concentric circles, united by ornaments radiating from the centre so as to form a star. The setting from the central boss is wanting, but there are still remains of crystal and green enamel. This remarkably fine and interesting example was found in the Isle of Thanet, with a bronze vessel, and other objects.

Exhibited by the RIGHT HON. EARL AMHERST.

A LEADEN FIBULA, of ANGLO-SAXON workmanship; found in the Thames, March, 1855. It is believed that only three other examples of the same kind exist, viz.:—one in the British Museum; one in the Museum at York; and another in the Collection of Mr. W. Chaffres, F.S.A.

Exhibited by the REV. THOMAS HUGO, M.A., F.S.A.

A COLLECTION of SAXON ORNAMENTS, consisting of Fibulæ and Rings, found in an Anglo-Saxon burying-place, at Fairford, in the county of Gloucester, in 1850, together with earrings, heads of spears, sword-blades, beads, domestic implements, vessels of glass and pottery, of which a full description, with numerous plates, is given in a work published by Mr. Wylie, *Fairford Graves*, 1852, dedicated to "John Shakespear, Esq., of Langley Priory, Leicestershire." The following specimens were exhibited at Ironmongers' Hall:—

TWO circular concave FIBULÆ, $2\frac{1}{8}$ inches diameter, of bronze, richly gilt and ornamented in front, and silvered or tinned at the back. On the front is an interlacing or *guilloche* band round the margin, between beaded enrichments. When first exhumed the gilding shone brightly, but this soon tarnished on exposure to the air, and fell to pieces. Iron pins had been used for fastening the fibula, as shown by the corrosion at the hinges. "These concave fibulæ are rare, I have since found them, but always decomposed."—W. M. W.

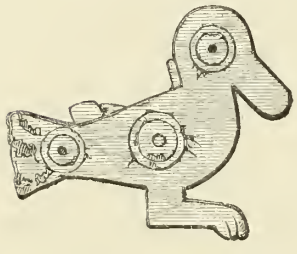
A concave BRONZE FIBULA, $1\frac{5}{8}$ inch in diameter, which has been gilt with a circle of zig-zag ornament; another Fibula, also concave, and bronze gilt, $1\frac{7}{8}$ inch in diameter, filled with ornamentation of a stiff rude character.

FOUR BRONZE FIBULÆ, circular, from $1\frac{3}{8}$ inch to $1\frac{7}{8}$ inch in diameter. In each the outer margin is plain, within which are inner circles of good design; in three the centre is a round knob; the smallest has a human face, with a scroll ornament round, proceeding from a hand.—See *Illustration.*

SIX PLAIN FIBULÆ, all circular, from $1\frac{1}{8}$ to $1\frac{1}{2}$ inch in diameter, four of which are in bronze, and two in thin white metal.

A very perfect DOUBLE FIBULA, in BRONZE, found on the breast of a skeleton, March 3, 1851. This fine and unusually large specimen is $5\frac{3}{4}$ inches long, $2\frac{3}{4}$ inches wide, across the upper part, which is of quadrangular form, and $1\frac{1}{2}$ inch deep, and from which depends a kind of elongated cinque-foil ornament. The whole fibula is covered with rude masks and filigree work in high relief, and the ornamentation, though grotesque, is very bold in character.

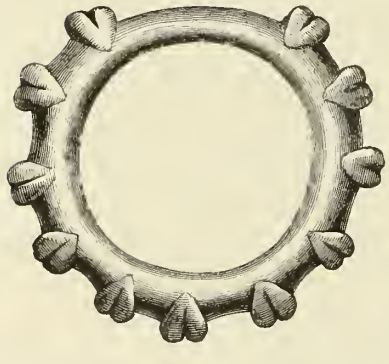
Another large DOUBLE FIBULA, of Bronze, also found on the breast of a skeleton, and, with the former specimen, considered by Mr. Wylie to denote that the persons buried were of condition in a military or social position, swords, spears, and shields being also found in their graves. This fibula is rather larger than the preceding example, being about $6\frac{1}{2}$ inches long, and though similar in outline has the ornamentation more flat in relief.



A very remarkable FIBULA, of BRONZE, in the shape of a bird, silvered, $1\frac{1}{2}$ inch long, $1\frac{1}{8}$ inch high. These bird-shaped fibulæ are said to be very uncommon; they have been found in Frankish graves near the Rhine, at Selzen, and Nordendorf.—See *Illustration.*

THREE BRONZE FIBULÆ, of the "long type," from 2 inches to $2\frac{1}{4}$ inches in length.

A PAIR OF FIBULÆ, bronze gilt, $\frac{7}{8}$ inch in diameter, resembling some found in Ireland, the pin being moveable, playing on the fibula itself, which represents a double-headed snake.



THREE BRONZE RINGS; each is $1\frac{3}{8}$ inch in diameter. One ring is quite plain; the second is formed of twisted metal; and the third, which is rather massive, is set round on the outer margin with knobs, or projections of a heart-shape.—See *Illustration.*

It will be observed that there are eleven knobs on this ring; this is the number of the projections seen upon rings of a later date, which have been termed Rosary, or Decade rings, and which are supposed to have been used by Roman Catholics, ten of the knobs signifying the *Aves* to be told, the eleventh being for the *Pater Noster.*

"Saxon Fairford is a pretty village on the banks of the little river Coln, well known for its crystal waters and its trout to all lovers of angling. Here it quits the steep slopes and valleys of the Cotswold ridge, and flows some four miles through the plain to join the Thames near Lechlade."—W. M. W.

Exhibited by WILLIAM MICHAEL WYLIE, F.S.A.

A COLLECTION of Portions of SHOES, of the dates from Edward I. to Edward IV.; those of the latter period are distinguished by the very sharp points to the toes, and one has the remains of the stuffing, which was inserted for the sake of keeping the long toe in shape; and another, from the smallness of its size, must have formed part of a woman's sandal. Found May, 1860, at Blackfriars.

A COLLECTION of NINE KNIVES, varying in length from 6 to $9\frac{3}{4}$ inches, of the XVIth Century. The blades, of iron, generally taper towards the point; and one is of a scimitar shape. Portions of the bone handles still remain attached to some of the blades.

A COLLECTION of PINS, formed of brass wire, from $1\frac{1}{2}$ inch to $5\frac{3}{4}$ inches long; they are very small in the wire, and some of the heads appear to be short cylinders, and soldered to the stems.

A COLLECTION of NEEDLES, of brass, from $2\frac{3}{4}$ to $3\frac{1}{2}$ inches long. One is a netting-needle; another is a sailmaker's needle; and the smallest of the set has a double point, of which the object is not apparent. Also a pair of SHEARS, or BOW-SCISSORS, of steel, $5\frac{3}{4}$ inches long; and a Pair of SPRING-TWEEZERS, $3\frac{1}{2}$ inches long.

All the foregoing specimens were collected by Mr. Thomas Point, during the excavations, in May, 1860, for the new Gasometer at the City Gas Works, in Blackfriars, being found at a depth of 18 feet below the surface.

Exhibited by the CITY GAS COMPANY.

A GOLD CHAIN, ornamented with angular pieces of a blueish green stone or composition; in the middle of each alternate link are pearls; at the bottom of the chain is a flat stone set in gold, of a square form, with an intaglio of an oval shape.

Two curious BRACELETS, of GOLD, with serpents' heads at the junction.

A small GOLD RING, set with a Jacinth.

These relics were discovered in 1801, at Southfleet, in Kent, in a field called *Sole Field*, and were found, with the skeleton of a child of about the age of eight years, in a leaden coffin, which was enclosed, with a similar coffin, in a stone tomb. The field adjoins the Watling Street Road, near the spot which Dr. Thorpe conjectures to have been the Roman station of Vagniacæ; other tombs, together with urns, containing burnt bones, were found at the same time, showing that the place had been a Roman cemetery.

Exhibited by the REV. GEORGE RASHLEIGH, M.A.

A Penitential Chain. This curious relic is said to have been taken from the ruins after the Fire in the Tower of London, A.D. 1839. It is pronounced by the Very Rev. Dr. Rock to be "a Penitential Chain." It was purchased by its present proprietor in a sale at St. Albans, March 4th, 1853.

This Chain has been engraved for the London and Middlesex Archæological Society, and the illustration has appeared in their Transactions, but unfortunately the wood-block cannot be found, else a cut would be given in this place.

Exhibited by the Rev. Robert Hawley Clutterbuck.

A Chatelaine; the pendants, ornaments, and Etui, are set with mother-of-pearl, mounted in *or-molu*. This is a good example of French work; date 1660.

Two Chatelaines, of English repoussé work, with pendants, and Etui; date about 1700.

Exhibited by Miss Street.

A Chatelaine, of English repoussé work, in fine preservation; date about 1670.

Exhibited by Mrs. Holman.

A Gilt Chatelaine, of the XVIIIth Century.

Exhibited by Samuel Haynes Aungier.

The use of ornaments attached to the girdle can be traced to very remote times, and to various nations. Mr. Syer Cuming, in the *Journal of the British Archæological Association*, vol. XVII, p. 225, says,—"There is abundant proof that the Romans linked their toilet instruments together, to suspend as a chatelaine to the girdle." Among the Saxons, also, such have been employed, and specimens have been obtained from their graves. Thus, in Mr. Wylies' work, the *Fairford Graves*, there are illustrations of a needle, hair-pin, tweezers, and three toilet implements attached to a ring, figured on Plate IX of that work.

Mr. Syer Cuming has an interesting quotation from a rare work, *The French Garden for English Ladies and Gentlewomen to Walk in* (1621), where a mistress gives directions to her maid: —"Give me my girdle, and see that all the furniture be at it. Looke if my cizers, the pincers, the pen-knife, the knife to close letters, with the bodkin, the ear-picker, and the seal, be in the case," *i.e.*, in the *Etui*. Mr. Cuming describes a Chatelaine, which has been long in the possession of his family, made by Pinchbeck, a famous jeweller in his day (from whom the word is derived, signifying a cheap imitation of gold, &c.), who removed to Pall Mall in 1742;—"The hook has on its front a group of figures, typical of poverty, riches, and love; the linked plates are of rich scroll work, and to them is attached the swivel from which the etui depends. The etui is of elegant contour, enriched with *amorini*, a dog, swan and flowers, lions, masks, scrolls, etc., of repoussé, executed in a masterly style of art. The etui still retains its original pencil-top, ivory tablets, knife, tooth and ear-pick, and tiny snuff spoon. The scissors, bodkin, and tweezers are lost, and the thimble and seal which once filled the little boxes are also deficient. The stately equipage is preserved in its original case of black fish-skin lined with crimson silk and velvet."

A Silver Cross, set with crystals, in black enamel, worn as a memento of King Charles I., by the Royalist party. XVIIth Century work.

A Necklace and Pendant, in pure gold, set with pearls; a most exquisite specimen of early Maltese filigree workmanship of the XVIIth Century.

Exhibited by Mrs. Holman.

An Oriental Parasol, elaborately embroidered, in gold, in a red case. The parasol, or, more properly speaking, the umbrella, is of very ancient date, and was used as a symbol of dignity in Eastern nations, even as it is in the present day. In Persepolitan and Egyptian sculptures we frequently see a slave standing behind a king, over whom he holds an umbrella. The umbrella was much used by Greek and Roman ladies, being also held over them by female slaves; it resembled, when opened or closed, the parasol and umbrella of the present day.

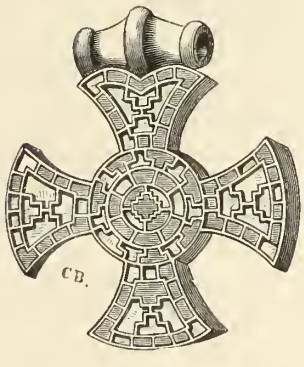
Exhibited by Henry George Bohn.

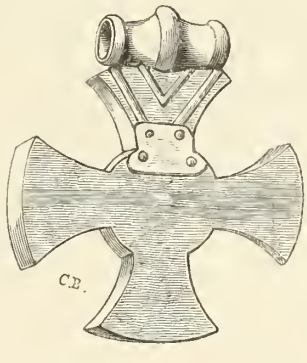
A Tortoiseshell Case, of Chinese workmanship, with a knife and chop-sticks. Two enamelled Boxes, of the XVIIth and XVIIIth Centuries. A Pair of Silver-plated Dress Highland Pistols.

Exhibited by Samuel Haynes Aungier.

A Collection of Personal Ornaments, Saxon and Mediæval, formed by Mr. Joseph Warren, of Ixworth, Suffolk.

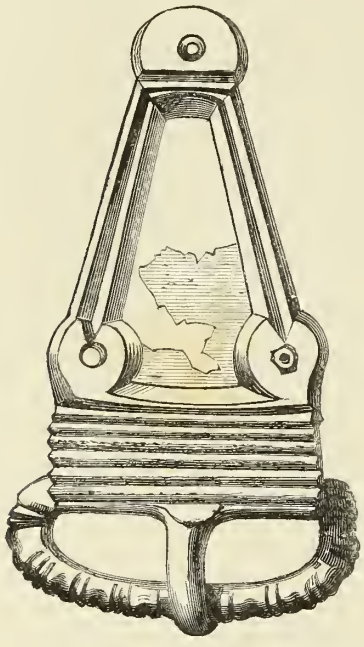
A Gold Cross, Saxon, set with garnets, and turquoises, and covered with delicate filigree work of stiff pattern, and surmounted by a barrel-shaped gold bead. It was discovered at Ixworth, during the excavation of what appeared to have been a grave; and it closely resembles a cross which was found in a gravel-pit at Lakenheath, near Brandon, Suffolk, which was set with a gold coin of Heraclius, A.D. 610–641. The *Illustrations* show the front and back of the cross.





A Saxon Fibula, of Gold, circular, $1\frac{7}{8}$ inch in diameter; the upper part of a very beautiful specimen of Saxon workmanship, the lower portion having been, it is conjectured, taken away before the remainder was placed in the grave where it was found. It is covered with a delicate filigree pattern in three circles round the centre *cabochon*, from which the gem, or setting is lost, and the four smaller ones radiating from the centre are also without their settings. This fibula is engraved in the *Collectanea Antiqua*, vol. IV.

A Bronze Fibula, probably Saxon; it is circular, enamelled in blue and yellow colours in the middle circle. The enamel is lost from the outer and central circles. There is but one projection at the back to receive the pin, which therefore must have been slit to have worked upon it. It was found in Ixworth Church-yard, during the digging of a grave.



The Bronze End of a Belt and Buckle, found in a Saxon Burial-place at West Stowheath, near Bury St. Edmunds, and presented to Mr. Warren by the Rev. Edward Richard Benyon, M.A., Rector of Ingham.—See *Illustration.*

A Bronze Fibula, circular, $1\frac{1}{4}$ inch in diameter, having a centre boss, around which are six smaller *cabochons*, which have probably been filled with garnets or other settings; the outer circle has bars radiating, the spaces within being filled with blue and white glass. It was found at Icklingham, Suffolk.

A Fibula, in Bronze, representing the head, arms, and hands of a man. The acus is fixed on one arm, and the two hands are joined together, as if holding something between, which is probably lost.—See *Illustration.*—Fig. 1.

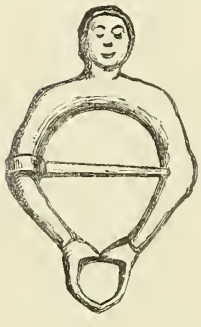


Fig. 1.

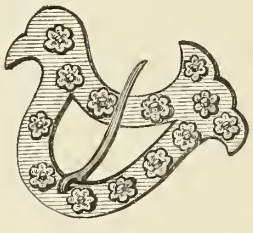


Fig. 2.

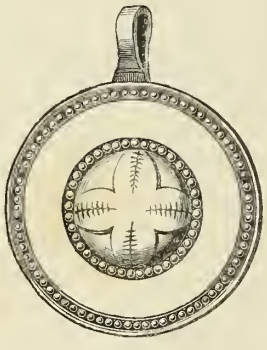


Fig. 3.

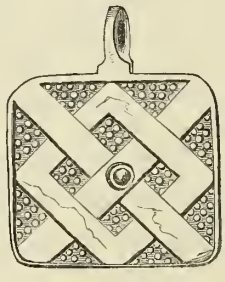


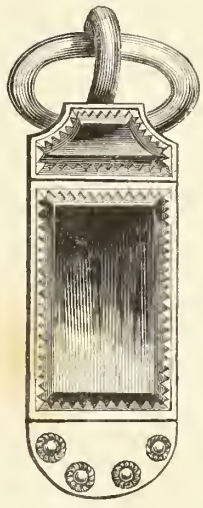
Fig. 4.

A Bronze Fibula, in the shape of a bird, and covered with small rosettes. Saxon. —See *Illustration.*—Fig. 2.

A circular Ornament, for suspension, $1\frac{3}{5}$ inch in diameter; the outer circle has a small-beaded enrichment, repeated on the inner circle, within which is a four-leaved flower. Saxon. —See *Illustration.*—Fig. 3.

A square Ornament, for suspension; covered with small circles, and having a large fret, precisely like the heraldic charge, known by that name, which was borne by several noble families, especially by that of Maltravers, and seen in the shield of the Dukes of Norfolk, Barons Maltravers. The same charge borne by another extinct noble family is known as the "Harrington Knot." It is possible that this pendant belonged to a member of one of these old houses. Mediæval.—See *Illustration.*—Fig. 4.

A large GOLD BUCKLE, attached to a Belt end; it was found at Tostock, Suffolk. The setting is composed of two slabs of "precious garnet," one large and one small, of which the colour is heightened by a leaf of foil at the back.—See *Illustration.*



A square ORNAMENT, for suspension, which has been silvered; it is punched all over with small holes, in the manner of the shield-shaped ring, belonging to Mr. Warren, of which an illustration will be found under "Rings," and hence he considers that this pendant is also Saxon.

A large GLASS BEAD, and a smaller BEAD of GLASS, enamelled. Part of the TIP from a SWORD-SHEATH.

A CROSS, for suspension, in Bronze, and having the remains of gilding upon it. A circular ORNAMENT, for suspension, having likewise traces of gilding.

A very small RING-FIBULA, in Gold, with a very perfect acus; found at Stowmarket. On the flat margin of the ring is inscribed, ✠ IE SVI : CI : ENLIV : DAMI : which is evidently the contraction of—Je suis içi en lieu d'un ami—*I am here in the place of a friend;* and no doubt it was the gift of a lover, or friend, to the wearer. It is considered to belong to the XIVth Century. It weighs 2·8 grains.—See *Illustration.*

A FIBULA, in Bronze, circular, 1½ inch in diameter, with a perfect acus. It is called "a charm," from being inscribed with the names of the "Three Kings of Cologne," the Magi, or Wise Men, of the New Testament: ✠ JASPAR · MELCIOR · B (ALTHASAR), and near the upper part is the figure of the Saviour in an aureole, crowned, and holding in His right hand a cruciform nimbus. This interesting specimen belongs to the XIVth Century.—See *Illustration.*

Rings, or Brooches, inscribed with the names of the Three Kings, were considered to be charms to protect the wearers against diseases. From the time of the Saviour's birth, the story of the Kings has been very popular. The Adoration of the Magi is embroidered in tapestry and ecclesiastical vestments, carved in stone, and ivory, and wood; and illuminated in missals, or painted on walls, in great abundance; and their names are recorded in the romantic poetry, or inscribed, as we have seen, on personal ornaments, of the Middle Ages. In the *Romaunce of Syr Guy of Warwick*, when that renowned champion is about to fight with Colbrand, the Danish giant, "that same mighty man" (as SHAKSPEARE calls him), his armour is minutely described:—

"Girt he was with a good brond,
Wel kervand; beforen his hond
A targe listed with gold,
Portrayed with the three Kings corn, (Cologn)
That preunts God when he was born,
Merrier was none on mould."

An arras is described among the effects of Henry V., "Trois roys de Coleyn." (*Rolls of Parl. sub an.* 1423.) And in the Tower of London was a tapestry, belonging to the Royal Wardrobe, having for its subject—"the three kings of Cologn." At page 131 of this Catalogue is a description, with an illustration, of the same subject. It does not appear when the names of the Magi were first given to them, but with a slight modification of the spelling they have always been called—CASPAR, MELCHIOR, and BELTHASAR. The offerings with which they are always depicted are precisely those which are mentioned in Holy Writ, and which, as well as their motive, are well expressed in a Latin verse:—

"Tres Reges Regi Regum tria dona ferebant,
Myrrham homini, uncto aurum, thura dedere Deo;"

which may be rendered, with a slight change in tense—

"Three kings unto the KING of Kings three presents bring:
Incense for GOD, for Man the myrrh, the gold for King."

We even find the gifts appropriated to the kings by name. On a mazer bowl, discovered at Crediton, in Devonshire, and described in the *Gentleman's Magazine*, May, 1791, page 417, the three Kings of Cologne are represented with their offerings, and the following inscription is on the mazer:—

"Jaspar fert Myrram, Tus Melchior, Baltazar Aurum."

To this hour the costly shrine of the Kings, at Cologne, is visited by countless numbers of worshippers, some from very distant parts, happy if they can obtain but a glimpse of the supposed relics of these Wise Men, who were led by the Star in the East to visit the humble inn at Bethlehem, "and saw the young Child with Mary His mother, and fell down, and worshipped Him; and when they had opened their treasures, they presented unto Him gifts; gold, and frankincense, and myrrh."—*St. Matthew* ii, 11.

Exhibited by JOSEPH WARREN, of Ixworth.

A LAPIS LAZULI SNUFF-BOX. A Green Enamelled SNUFF-BOX. An Amber SNUFF-BOX. A Blood-stone ETUI CASE, mounted in Gold. A CAFETIÈRE, in Sévres Blue Porcelain.

Exhibited by CHARLES SACKVILLE BALE, F.S.A.

A PERSIAN WAIST-BELT, ornamented with circular gold plates, set with turquoises, and attached to it is a clasp with powder-flask, encrusted in the same manner.

A PAIR of enamelled CINQUE-CENTO EARRINGS, set with stones. An enamelled LOCKET, of the same period; and TWO small DROP PENDANTS, with Stones.

A PEARL FROG, with gold and enamelled legs. The animal is formed of two mis-shapen beads, which have been cleverly put together by the jeweller to represent a frog.—*From the* DE BRUGE *Collection.*

An enamelled ROSETTE, set with stones. It was formerly an ornament on the pommel, or sword-sheath of the Duke of Nassau; and it has the Arms of Carl Caspar Von der Leyen, Elector of Trèves, 1652–1676, to whom it must at one time have belonged.

Exhibited by MESSRS. HUNT AND ROSKELL.

A SANDAL of a Bedoween Arab.

A SANDAL from Upper Egypt.

Exhibited by JOHN GADSBY.

A PAIR of African Leather SANDALS, elaborately worked.

Exhibited by C. R. CAYLEY.

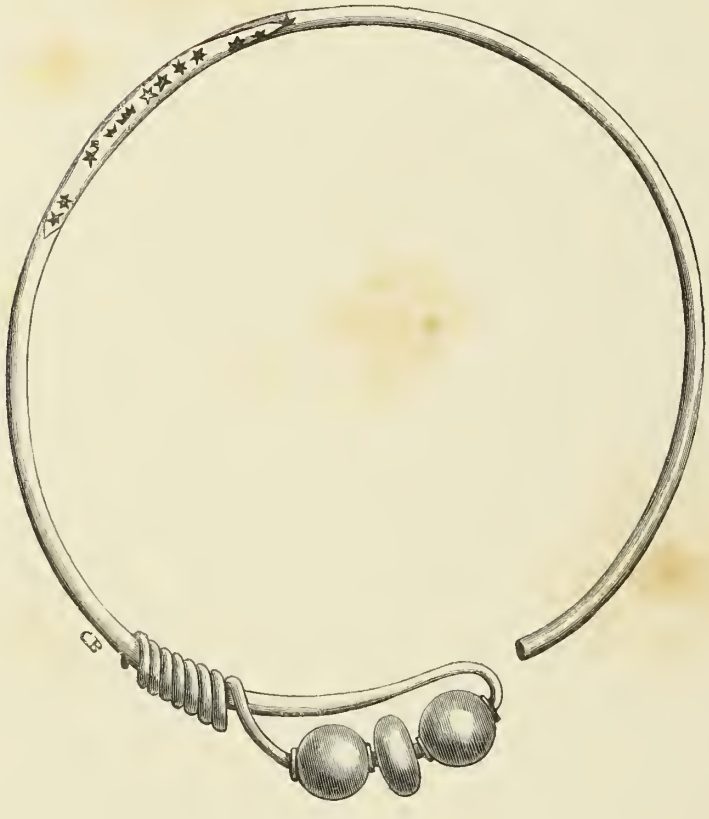
Although in the English Version of the Old Testament the word "sandal" does not occur, it is generally understood to be included under "shoe," and in the New Testament, in *St. Mark*, vi, 9, and in the *Acts* xii, 8, we find "sandals," the original Greek word being *sandaliæ*. The Hebrews, no doubt, derived the use of the sandal from the Egyptians, and its general form was much the same in Eastern countries, consisting of a sole made of bark, wood, raw hide, or leather, and even, as Herodotus tells us, of papyrus, as required to be worn by the Egyptian priests; the sandal was fastened to the wearer's foot by straps, thongs, or "latchets," as they are termed in Scripture, of leather. It was the office of the meanest slave in a household to fasten, untie, and carry his master's slippers, or sandals, and the Jewish Rabbins had a saying that "whatever service a servant does for his master, a disciple may do for his teacher, only not to unloose the latchets of his shoes." When therefore the Baptist, of whom Our Lord declares, "Among those that are born of women there is not a greater prophet than John the Baptist," confessed that he was not worthy even to untie the latchets, or to carry the shoes (sandals) of the Messiah, what an exalted idea is conveyed of the surpassing glory of the Incarnate WORD, who was Himself the greatest pattern of humility, as evinced in washing His disciples' feet, an office usually performed by servants.

In the hot countries of the East, it was the height of comfort to have the feet washed, after a journey; and accordingly it was done before sitting done to meals. The first thought of the hospitable Abraham when visited by the three Angels, was thus expressed, to Him, in whom he saw the Judge of the whole earth,—"Let a little water, I pray you, be fetched, and wash your feet."—*Gen.* xviii, 4. The same greeting met the two created angels, when in turn they came to Abraham's nephew, Lot,—"Tarry all night, and wash your feet" (xix, 2). In many parts of the Old Testament, as well as in the New, the original word used for "to lodge," implies to unloose the sandals, and the word in Greek for the "inn" (*St. Luke* ii, 7), and for the "guest-chamber" (*St. Mark* xiv, 14), is *kataluma*, because there the guests untied their sandals and girdles.

G. R. F.

A HORN, of fine silver filagree, nearly 3 feet long, and 4 inches diameter at the base, but extremely light; a specimen of the ornament worn by the Jewesses of Algiers. Mr. Buckingham, in his Travels in Syria, describes the women of the East, especially in the district around Lebanon, as wearing this ornament, which he calls the *Tantour*, projecting in an oblique direction upwards from the forehead, and serving to sustain a veil, or head-dress. This remarkable peculiarity in apparel assists in explaining many passages in Scripture, as, for example, where Hannah says, "Mine horn is exalted in the Lord" (1 *Samuel* ii, 1) . . . Exaltum est cornu meum, *Vulgate.* Dr. Bowring also mentions this sort of horn, as worn by the women of the Druses, with whom it was "a distinguishing badge of wifehood."

A NOSE RING, from Egypt, 4 inches in diameter.



The Prophet Isaiah mentions among the personal ornaments of the Hebrew women, the "earrings, the rings, and nose jewels" (iii, 20, 21). This singular addition to female apparel is not uncommon at the present day in the East; and FORBES, in his *Oriental Memoirs*, says, "the Asiatic ladies are extremely fond of the nose-jewel." It is generally of silver or gold, but sometimes of coral, mother-of-pearl, or horn. The better sort, Chardin states, are set with a ruby between two pearls.—See *Illustration.*

TWO TINKLING ANKLETS, of silver, half a pound in weight, from Abyssinia. The Prophet Isaiah, denouncing the fondness of the Hebrew women for a profusion of personal ornaments, says, "the daughters of Zion are haughty, and walk with stretched forth necks, and wanton eyes, walking and mincing *as* they go, and making a tinkling with their feet" (iii, 16); and at verse 18, the Prophet declares that "the LORD will take away the bravery of *their* tinkling ornaments *about their feet.*" Alluding to the customs in Oriental countries, Mr. Lane says, "Anklets of solid gold, or silver, are worn by some ladies, but are more uncommon than they formerly were. I have seen many little girls in Cairo with small round bells attached to their anklets. Perhaps it is to the sound of ornaments of this kind, rather than of the more common anklets, that Isaiah alludes." Mahomet, who was well acquainted with the Hebrew Sacred Books, has a passage in the Koran similar to that quoted from the inspired Isaiah, in reference to the wearing of tinkling anklets by women, when in the Mosques—"Let them not make a noise with their feet, that the ornaments which they hide may thereby be discovered."

A large EARRING, from Algiers.

It appears from a passage in *Exodus*, that earrings were worn by men as well as by women among the Hebrews, even as it is the custom to this very day in some countries, not only in Asia, but in Europe. "And Aaron said unto them, Break off the golden earrings, which *are* in the ears of your wives, of your sons, and of your daughters, and bring *them* unto me" (xxxii, 2). King Solomon alludes to such ornaments, as if of common use—"*As* an earring (*inauris*) of gold, and an ornament (*margaritum*) of fine gold, *so is* a wise reprover upon an obedient ear."—*Prov.* xxv, 12. The Prophets Isaiah, Ezekiel, and Hosea, mention earrings as part of female apparel; and a very early notice of this ornament is found in the *Book of Job*, to whom, when his "captivity" was "turned," "the LORD gave Job twice as much as he had before" (xlii, 10); "every man also gave him a piece of money, and every one an earring of gold" (*v.* 11).—See *Illustration.*

A Lady's GOLD KOORS, or Bonnet, from Egypt. A "bonnet" is the name given in the English Bible to a head-dress worn by the priests (*Exod.* xxviii, 40); and also by the Hebrew women, as ISAIAH mentions "bonnets" among their apparel (iii, 20). In one passage the word for bonnets is *tiaras*, in the other *mitras*, in the *Vulgate.* The word answers to the *mitra* of the Persians, and other Eastern nations, and consisted of linen, as in the case of the priests mentioned by *Ezekiel* (xliv, 18), "they shall have linen bonnets on their heads," *vittæ lineæ*, *Vulgate;* or of folds of cloth wound round the head; and hence is derived the more modern turban, which is often formed of costly handkerchiefs, or shawls, and ornamented with precious stones, gold spangles, and coins.

A SCARF, as worn by the Ladies of Algiers.

Exhibited by JOHN GADSBY.

A SILVER ORNAMENT, from Africa, probably an earring; oval in shape, about 3 inches by $2\frac{3}{8}$ inches, formed of a strong wire, the lower half of the oval filled in with fine open filigree work in scrolls.

TWO SILVER ORNAMENTS, from Africa, $2\frac{1}{2}$ inches diameter, probably anklets, nearly $\frac{1}{8}$ of an inch thick; the bands are ornamented with figures formed by the punch.

A Kite-shaped ORNAMENT, from Africa, 3 inches by 2 inches, formed of a thin silver plate enriched with sinkings, much after the manner of Anglo-Saxon ornaments. At the point is a hook by which it was probably hung from the girdle. In the centre is an imitation garnet, and from the other end is suspended a chain and ring.

A PAIR of ORNAMENTS, in Silver, for suspension. From a plate covered with cabochons, in the midst of which is a large-sized garnet, is suspended by five chains a wire ring 5 inches diameter, with a central revolving cube, ornamented with squares set in lozenges, $1\frac{1}{4}$ inch across, and from the upper plate, by means of additional chains, hang four small silver ornaments.

An ORNAMENT, in Silver; it is a complicated chain, from which are suspended several small objects, as a key, fire-arms, sabres, a fish, a scorpion, &c. At each end is a large ring fibula, much resembling the sort of brooch found in Ireland. It is impossible for any observer not to be struck with the great resemblance in these ornaments to the Anglo-Saxon and Irish antiquities, which have been found from time to time, showing that they all had a common origin, for which we may look to the East.

Exhibited by EDWARD HAWKINS.

EMBROIDERY AND NEEDLE-WORK.

" This tissue, view it,
The texture is thy own, the rich embroidery,
Thine are these figures, by thy curious hand
Imaged in gold."

THE CHOEPHORÆ OF ÆSCHYLUS. (*Potter.*)

THE labours of the Loom in useful and ornamental needle-work can be traced to the most remote antiquity, and had their rise, like so many of the Arts which have contributed to the comfort and luxury of Mankind, among the Egyptians, who were famous for drawing out threads of gold to a wonderful fineness, which they wrought in various figures on the linen productions which were much esteemed, and which found a ready market in all countries of the East. Thus the Prophet EZEKIEL, speaking of the great riches of Tyrus in her day of "perfect beauty," says,—"Fine linen with broidered work from Egypt was that which thou spreadest forth to be thy sail" (xxvii, 7). And by the same Prophet, Jerusalem is addressed, under the type of a female,—"Thus wast thou decked with gold and silver; and thy raiment was of fine linen, and silk, and broidered work" (xvi, 13). The Hebrews were not an inventive people, they borrowed their knowledge of embroidery from the Egyptians, and the great Lawgiver Moses turned their skill to account in the decorations for the Tabernacle. Over the men who were willing and wise-hearted two principal directors were placed, Bezaleel, of the tribe of Judah, and Aholiab, of the tribe of Dan, divinely inspired by the Almighty to instruct the people:—"Them hath he filled with wisdom of heart, to work all manner of work, of the engraver, and of the cunning workman, and of the embroiderer, in blue, and in purple, in scarlet, and in fine linen, and of the weaver, *even* of them that do any work, and of those that devise cunning work."—*Exodus* xxxv, 35. These two gifted persons, therefore, designed the patterns which the respective artificers copied. The hangings for the Tabernacle, the vail for the Ark, the holy garments of the priests, and the cloths of service for the Sanctuary, were made in three colours of needle-work, blue, purple, and scarlet, wrought with gold thread, and the process of preparing it is thus described,—"And they did beat the gold into thin plates, and cut *it into* wires, to work *it* in the blue, and in the purple, and in the scarlet, and in the fine linen, *with* cunning work" (xxxix, 3).

Among the ancient Greeks embroidering was carried to great perfection, and their poets give most interesting accounts of the labours of the loom, as practised by ladies of the highest rank. HOMER, in both the *Iliad* and *Odyssey*, is full of such instances. Thus, when the Messenger of the Gods, the "many-colour'd Iris," is sent to Troy to induce Helen to witness, from its walls, the impending combat between Menelaus and Paris, the Poet describes her at work among her hand-maidens:—

"Her in the palace at her loom she found;
The golden web her own sad story crown'd;
The Trojan wars she weav'd, herself the prize,
And the dire triumphs of her fatal eyes."
POPE'S *Iliad*, iii, 169.

From a subsequent part of the great poem we find that Helen learned the art of embroidery from the Phœnicians; it is the passage where Queen Hecuba selects a valuable veil as an offering to Minerva:—

"The Phrygian queen to her rich wardrobe went,
Where treasur'd odours breathe a costly scent;
There lay the vestures of no vulgar art,
Sidonian maids embroider'd every part,
Whom from soft Sidon youthful Paris bore,
With Helen touching on the Tyrian shore."
Ib., vi, 358.

The wife of Hector, when as yet unacquainted with the death of her great lord, is described at needle-work within her palace:—

"Far in the close recesses of the dome,
Pensive she plies the melancholy loom:
A growing work employ'd her secret hours,
Confus'dly gay with intermingled flowers."
Ib., xxii, 566.

In the *Odyssey*, besides the famous web of Penelope, there is an allusion to another work by that Princess; it was "a robe of military purple," which she had wrought for Ulysses, having a subject embroidered with threads of gold:—

"In the rich woof a hound, mosaic drawn,
Bore on full stretch, and seiz'd a dappl'd fawn,
Deep in the neck his fangs indent their hold,
They pant and struggle in the moving gold."
Ib., *Odyssey*, xx, 265.

In the dramas, also, of the Greek Poets, frequent mention is made of the splendid works of Tapestry, which were made by the maidens of the most illustrious families to decorate the Temples of the Gods. In *Ion*, EURIPIDES describes the Peplum belonging to the Temple of Apollo, on which was pourtrayed that magnificent personification of the planetary system which is pictured on our astronomical globes:—

"On this rich produce of the loom was wrought
The Heav'ns, within whose spacious azure round
The numerous hosts of stars collective shine," &c.
POTTER, *Act* iv, *Scene* 1.

The procession of six hundred figures, in chariots, on foot, or on horses, on the matchless frieze of the Parthenon, at Athens, was entirely in celebration of carrying the sacred Peplum of Minerva, to adorn and protect her colossal statue in the unrivalled Temple of the Virgin-Goddess, the patroness of spinning. This veil was the work of young maidens selected from the best families of Athens, and on it was embroidered the Battle of the Gods and Titans, among whom was conspicuous Minerva seated in her chariot, as the vanquisher of the principal giant-rebel.

The luxurious Romans carried every kind of decoration to the highest pitch of splendour. They had coverings called *Velaria*, which were stretched across the expanse of their mighty theatres. Nero gave one of these embroidered veils, on which that vain and blood-thirsty emperor was represented as Apollo, seated in his chariot in the star-spangled heavens. CATULLUS mentions a tapestry which exhibited the entire story of Theseus and Ariadne.—*Argon.*, 47, 220. Of such importance among the Greeks and Romans were the labours of the loom, that the distaff and spindle of the bride were carried in the marriage procession to her new home; and these implements of housewifery were sometimes presented, with the wool attached, as offerings to the Temples of the Gods, together with vestments wrought by noble matrons.

Needle-work was much practised in mediæval times, and the Anglo-Saxons were skilled in the art of embroidering, as might be expected from a people so excellent as illuminators; and that zealous archæologist, the Very Rev. Canon Rock, dwells lovingly on the vestments wrought for the Church, and on the fact that "all along from the Anglo-Saxon period our royal princesses and our high-born dames loved to busy their needles upon such work." The same excellent authority, alluding to the quantity as well as the richness of ecclesiastical vestments formerly in England, says:—"No kingdom in Christendom was better furnished with them, and their tissues were of the most beautiful and costly that might anywhere be found; ciclatoun, and baudekin, and every other cloth of gold, either plain or shot with colour, samit, and satin, velvet as soon as it was known, silks after all fashions, damasked, rayed, watered, clouded, or as the term then was, marbled; cloth of Tarsus and fabrics from Saracenic looms were brought from afar, and put to the service of the liturgy as they came to hand. To many at the present day it is a fact entirely unknown, that for ages this country was celebrated for the beauty of its embroideries; and vestments wrought in England awakened such admiration abroad that they were eagerly sought for there. Eadmer, who went along with the Archbishop of Canterbury to a Council at Bari, A.D. 1098, tells us that a cope given, years before, by Ægilnoth, the Anglo-Saxon primate to an archbishop of Benevento, was unmatched in beauty by any other vestment he saw in Italy, or worn in that numerous assembly of bishops."

The Bayeux Tapestry, said to have been wrought, and apparently with good reason for the tradition, by Queen Matilda, Consort of William the Conqueror, assisted by the ladies of her Court, is valuable as an example of early embroidering, and as an illustration of the eventful scenes pourtrayed, presenting details which would otherwise be lost. This famous Tapestry is 214 feet in length, and is carefully preserved in the Cathedral of Bayeux. One of the finest examples of English Tapestry is that which is to be seen in St. Mary's Hall, Coventry; the piece is 30 feet long, and 10 feet high, and represents, in two compartments, King Henry VI., a great benefactor to that city, and his Queen, Margaret of Anjou, kneeling in devotion, and attended by their respective suites. In this composition, wrought either in the reign of Henry VI.,

or in that of his immediate successor, the portraits of the King and his intrepid Consort, of Cardinal Beaufort, and the "Good Duke Humphrey of Gloucester," are said to be actual likenesses. The otherwise bare walls of royal palaces, baronial residences, and houses of the gentry, were covered with hangings, called Arras, tapestry, or "painted clothes," embellished with subjects from Sacred History, or from Legends of the old Metrical Romances. Of the greatest part of these works only the record exists, as found in ancient documents. Thus, of a great chamber in Richmond Palace, time of Henry VIII., the description is given in a MS. in the College of Arms,—"The walls of this pleasant Halle are hanged w^h^ riche clothes of arras, ther workys representing many noble batalls and seages, as Jerusalem, Troy, Albe, and many other." In the "Old Palace of Westminster," the noble chamber which was used as the "House of Lords" was adorned with fine Tapestry hangings, representing the Defeat of the Spanish Armada, in 1588, which had been made in Holland to the order of Lord Howard of Effingham, the Admiral who commanded the English Fleet; on the border were introduced portraits of the English Captains who took part in the engagement. This work, which was destroyed in the fire in 1834, has been engraved from drawings by Mr. Pine in 1739. A Tapestry, in which the adventures of the renowned Guy of Warwick were illustrated, was mentioned in a writ of King Richard II., by which the castle and lordship of Warwick were granted to Thomas Holland, Duke of Surrey; and it is again named in the writ of King Henry IV., A.D. 1399, when the forfeited estate was restored to its former possessor, Thomas Beauchamp, Earl of Warwick. Arras hangings are frequently alluded to by poets, and familiar instances will occur to the reader's recollection of their use for concealment, in *Hamlet*, *King John*, *Much Ado About Nothing*, and the amusing scene in the *First Part of King Henry IV.*, *Act* ii, *Scene* 4, where Falstaff is discovered "fast asleep behind the arras, and snorting like a horse."

It is worthy of remark that one produce of the loom, the carpet, *tapes*, both among the ancients, and far down in modern days, was not used as a covering for floors, as at present alone applied, but was laid upon seats, beds, tables, and side-boards. Thus, when Achilles receives the envoys from Agamemnon, HOMER tells us:—

> "With that the chiefs beneath his roof he led,
> And placed on seats with purple carpets spread."
> POPE'S *Iliad*, vi, 265.

And when the hero detains his aged friend Phœnix all night:—

> "Meanwhile Achilles' slaves prepar'd a bed,
> With fleeces, carpets, and soft linen spread."
> *Ib.*, I, 775.

So also Virgil describes tables covered with carpets, where Queen Dido entertains Æneas in Carthage:—

> "Now purple hangings clothe the palace walls,
> And sumptuous feasts are made in splendid halls;
> On Tyrian carpets, richly wrought, they dine,
> With loads of massy plate the side-boards shine."
> DRYDEN'S *Æneid.*

Our own poets abound in such instances. In the old play, *Sir Thomas More*, written *circa* 1590, a stage direction occurs in one of the scenes,—"*a table being covered with a green carpet.*" And

whilst the walls and furniture of dwellings were adorned with costly tapestries, the floors even in palaces were only strewed with rushes; thus Paul Hentzer, a German traveller, records a visit which he made to the Palace at Greenwich, in Queen Elizabeth's reign, A.D. 1588, alluding to "the Presence Chamber, hung with rich tapestry, and the floor, after the English fashion, strewed with rushes." And where SHAKSPEARE, who has many allusions to the subjects under review, makes the merry Grumio inquire of his "fellow Curtis," in the *Taming of the Shrew*, "Is supper ready, the house trimmed, rushes strewed, cobwebs swept? . . . . . Be the jacks fair within, the jills fair without, the carpets laid, and every thing in order?" (*Act* iv, *Scene* 1);—the meaning is, that the carpets were to cover the tables and buffets, and the rushes to be freshly laid down on the floors. By the "jacks" are intended drinking vessels of leather, such as have been described in this Catalogue.

In the Records of the Ironmongers' Company there is mention of donations of Carpets and Tapestry, for coverings.—"1544. Mr. HUGHE BYRDE gave a carpet for the highe table in the parlour, and one short carpet for the window in the court room."—"1563. Mr. EDWARD BRIGHT and Mr. ANTHONY GAMMAGE gave to the Company twelve Cussyns of tapestry worke wrought withe silke and crewell, with the Ironmongers' arms wrought in evy of them." Of this last gift six cushions remained in 1643, when an inventory was taken:—"6 tapestry cushions, of Mr. Bright's and Mr. Gammag's guift." And in the same list is the item:—"1 new greene cupbord cloth fringed."—"1606. Robert Est, late citizen and ironmonger, bequeathed to the Company—1 longe window pillowe, 2 side cushions thereunto belonging, of arras work w^{t} silke and goulde, &c."—*History of the Ironmongers' Company*, by JOHN NICHOLL, F.S.A. 1851.

In SHAKSPEARE'S *Comedy of Errors*, *Act* iv, *Scene* 1, when Antipholus of *Ephesus* is arrested, mistaken for his twin-brother, he directs Dromio of *Syracuse*, supposing him to be his own man, to apply to his wife, for money:—

> "To Adriana, villain, hie thee straight,
> Give her this key, and tell her, in the desk
> That's cover'd o'er with Turkish tapestry
> There is a purse of ducats, let her send it."

G. R. F.

Embroidery and Needle-work.

MANY instances are found in the wills of persons who died in the faith of the Church of Rome, wherein they either bequeathed their robes to make ecclesiastical vestments, or else gave to a particular church those which had no doubt been used in their private chapels. In the very interesting will of Joan, Lady Cobham of Sterborough, 1369, we find:—"Also I bequeath to the Church of Lingfield one frontour with the arms of Cobham and Berkley embroidered in white and purple, and also one chasuble, one alb of velvet, with the arms of Berkley and Cobham. Also one dalmatic and one green tunicle of the same set as the chasuble, worked with gold thread. Also one green cope for the master of the choir. Also to the same person a corporal embroidered on one side with the Annunciation of the Blessed Virgin Mary, and on the other with the Nativity of Christ, with the image of the Blessed Virgin Mary lying in child-bed." Her son, Reginald, Lord Cobham, left to the same church, his best vestment. His wife, Eleanor Maltravers, 1404, bequeathed to the priest of the Priory of Lewes, where she was to be buried, "a vestment of cloth of gold, green and white, with a chasuble and alb." . . . . . "Also I bequeath to Sir Henry, my priest, a vestment of red with the blue orphreys, and 40s. in silver to pray for my soul." In the will of Elizabeth, Lady Uvedale, 1487, are similar legacies:—"Item, I bequeathe my tawny velvet gowne to be made a chesible thereof and a cope." . . . . . "Item, I bequeathe my crimson fawne gowne to the Parish Church of Tychesey in the said countie of Surrey to the intent that mine executors of the same do to make thereof a cope or a chesible," &c.

A LARGE COPE, XVth Century, English work. It is of Crimson Velvet, embroidered with cherubim, fleur-de-lys, double-headed eagles, and flowers. The orfray displays figures of Apostles and Saints. On the hood are the Blessed Virgin and St. John the Evangelist; a little below is a device of an Eagle, or Hawk, upon a barrel (Eagleston, or Hawkstone). It was formerly at Canford House, co Dorset, in the private chapel of the Webb family.

Exhibited by the COUNTESS OF NEWBURGH, Slindon House.

A COPE of Crimson Velvet, richly embroidered in gold with fleurs-de-lys and cherubim. English needle-work of the XVth Century.

The HOOD of a COPE, in Old English work of the XVth Century; it is adorned with figures of sacred subjects, worked separately, and then affixed to the prepared grounding.

A COPE of White Silk, richly embroidered. English work of the XVIth Century.

A Red Velvet CHASUBLE, with an ancient orphrey before and behind, richly embroidered. Flemish, XVIth Century.

These vestments formerly belonged to Edward Stafford, Duke of Buckingham, whose arms appear on some of them; after his execution, by order of Henry VIII., A.D. 1521, they became the property of the Duke's son-in-law, Thomas Howard, third Duke of Norfolk. After the attainder of the fourth Duke of Norfolk the articles were inherited by the Earl of Arundel, and on the demise, in 1815, of Charles, eleventh Duke of Norfolk, and last of the Greystoke line, they became the property of Mr. Howard of Corby Castle, lineally descended from Thomas, fourth Duke.

Exhibited by PHILIP HENRY HOWARD, of Corby Castle.

The HOOD of a COPE, embroidered with a representation of the Assumption of the Blessed Virgin, probably French work, of a date early in the XVIth Century.

Exhibited by the REV. JOHN FULLER RUSSELL, M.A.

The Very Rev. Canon Rock, describing "a Cope," says—"This liturgical vestment is like in shape to a large and flowing cloak, open in front, and fastened on the breast by what was called a "morse." Down both its sides in front runs a broad band called the "orphrey," and behind should hang the hood. The Cope is never worn by the celebrant at Mass, but at most other services in church."

A CHASUBLE, early XVIth Century, German work. On the front part is a figure in armour, on a white horse, probably intended for the Emperor Constantine, carrying in his hand the true Cross, after its discovery by his mother Helena, A.D. 326; he is about to enter a gateway, above which is an angel holding a Tau cross. The Emperor's horse is led by two pages, and he is accompanied by several mounted attendants in armour. In the back-ground is seen a procession of ecclesiastics. Beneath the above are two compartments, the upper contains two figures under canopies, one being St. Andrew, the other a hermit, the Holy Lamb is in a circle above. In the lower compartment are two figures, one being St. Matthew, who is nimbed, holding a club. Above in a circle is the Holy Dove.

On the back of the dress is embroidered the Crucifixion, with the two Maries and St. John; on one side at the foot of the Cross is Mary Magdalene with the vase, and on the other side are the Centurion and Roman Soldiers, with the spear, sponge, and other emblems of the Passion. Beneath are two compartments, in the upper of which is St. John the Evangelist nimbed, with the chalice. In the lower is the figure of a Queen, crowned and nimbed, holding a sword in her right hand, and a book in her left, at her feet an anchor. This remarkably fine specimen of an ecclesiastical vestment is mounted in the modern form on crimson velvet.

The "Chasuble" is the celebrating priest's vestment at Mass; it covered the greater part of the wearer's person, being passed over his head by an opening in the middle, the pointed or rounded ends hanging down before and behind, the folds resting on each arm. These dresses were sometimes magnificently enriched with embroidery and jewels, and were very much prized.

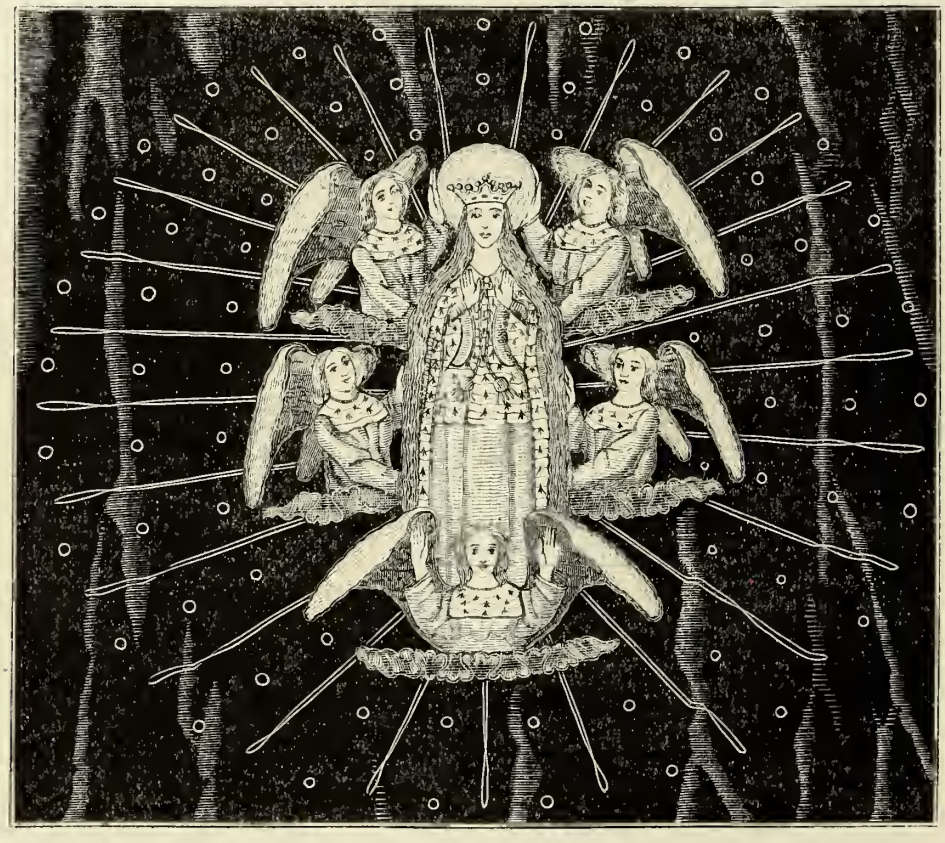
Exhibited by A. J. B. BERESFORD HOPE, M.P., F.S.A, &c.

Herse-Cloths, or Funeral Palls.

" Each virgin soon apply'd
Her ready skill, and wrought of golden thread
A costly net, which o'er a pall they spread
Of finest silk."

HOOLE, *Orlando Furioso*, B. xxii.

THE HERSE-CLOTH, or Funeral State Pall, of the IRONMONGERS' COMPANY. It is of Crimson Velvet, and Cloth of Gold tissue, ornamented with fruit and flowers for the centre piece, which is six feet five inches long, and twenty-two inches wide, with a modern mounting of black velvet, and it had a white sarcenet border. On the sides and ends of the Pall are devices in various coloured silks, and gold thread, of the same date with the centre, and belonging to the beginning of the XVIth Century. In the centre, on each of the sides, is represented "the



Blessed Virgin Mary, in glory," nimbed and crowned as "Queen of Heaven," with both hands raised in benediction. She is attired in a close-fitting dress of gold and ermine, and is surrounded and upheld by angels, two above, and three below, floating on clouds.

On each side of the Virgin Mary are two figures, those on her left hand relating to the same person, a female Saint, in a blue and white dress, with a flowing robe, cloth of gold, nimbed and crowned, and holding a crown in each hand.—See *Illustration*, FIG. 1. This figure may be intended for a name-Saint of Mrs. Guyva, St. Elizabeth, Queen of Hungary, who is sometimes depicted with three crowns on her robes. There does not appear to be any Saint in the Roman Calendar who carries two crowns in her hands.

FIG. 1

FIG. 2.

FIG. 3.

On the Virgin Mary's right hand, on one side of the Pall, is St. John the Baptist, holding in his left hand a tablet, or missal, whereon is seen the *Agnus Dei*, to which he points with his right hand, as if in the act of saying—"Ecce Agnus Dei, ecce qui tollit peccatum

mundi."—*St. John* i, 29, *Vulgate.* The Baptist wears an outer cloak of cloth of gold, and underneath he is "clothed in camel's hair, and with a girdle of a skin about his loins" (*St. Mark* i, 6); the head of the camel hangs down. The Saint is nimbed, and his feet are bare.—See *Illustration preceding page*, FIG. 2.

On the opposite side of the Pall, the figure on the Virgin Mary's right is that of St. John the Evangelist, with his peculiar emblem, the chalice and a dragon (the devil) issuing from it, in his left hand, his right being raised in benediction. He is nimbed, with bare feet, in a red dress, covered with a mantle.—See *Illustration preceding page*, FIG. 3. These figures are well designed, and the faces are full of expression. Beyond the figures, on each side, are the Company's Arms, in their proper colours, and at each end is embroidered in cloth of gold a Monstrance, representing a Shrine, silver gilt, and jewelled; beneath one of these is inscribed:—"t (he Gift) of John . gyva . late . Iremongr . of . london . and . Elizabeth . hys . wyffe . wythe . whos' good . thys . cloth . was . made . 15.15."

In Mr. Nicholl's History of the Company (1851), under the year 1505, their Records state,—"Mr. JOHN GUYVA gave a herse-cloth richly embroidered," p. 528; and under the date —"1534, ELIZABETH GYVA, by her will, dated 2[d] Aug. 1534, and 26[th] of Henry viii, bequeathed a tenement, containing four shops in S[t] Michael's Lane, in the parish of 'S[t] Mykell in Crooked Lane, near Candlewick Street of London,' to the Company of Ironmongers, on condition that they should at their own charges for 100 years after her decease keep an 'obiit or anniversary solemnly by priest and clerks by note, with placebo and dirige, &c. in the parish church of S[t] Leonard, Eastcheap, after the manner used and accustomed in London for honest persons,'" p. 529. Mr. Nicholl deplores that "some worthy but injudicious warden of the craft caused the figures to be taken off," and indulges in the hope, that "some future warden of the Company will think it worth while to restore this ancient relic as nearly as possible to its original

appearance," p. 58. In 1532 it was ordered that the gift of good Mistress Guyva might be used for members, "ther wyffes, and to no nother." But the privilege appears to have been extended in after time, for under the date 1678, it is ordered "that in future 40^{s} shalbe taken for all funeralls of strangers out of the Hall, and of all freemen half that sum," p. 461; and from another entry, in 1719, we learn that it was customary to present the Master, Wardens, and Clerk of the Company with rings, hatbands, and gloves, p. 466.

Exhibited by the WORSHIPFUL COMPANY OF IRONMONGERS.

A HERSE-CLOTH, belonging to the MERCHANT TAILORS' COMPANY. It is of very rich cloth of gold, diapered with raised crimson velvet; all round the purple velvet border are repeated representations of the "Agnus Dei," and scenes from the Life and Death of John the Baptist, in gold embroidery. And a pair of Shears, the blades saltier-wise, as the emblem of the Company. Tissue Flemish; Embroidery English, XVIth Century.

A HERSE-CLOTH, also belonging to the Merchant Tailors' Company. It is of rich purple silk, brocaded in gold, having the ends and sides embroidered with scenes of the Life and Martyrdom of the Baptist, and with shields having thereon the Arms of the Company, viz., Argent a Tent royal between two Robes of State Gules lined Ermine. English work, of the XVIth Century.

Exhibited by the WORSHIPFUL COMPANY OF MERCHANT TAILORS.

The HERSE-CLOTH, or State Pall of the SADDLERS' COMPANY. It is of rich crimson velvet; the centre part is embroidered of gold in medallions of foliage, roses, and cups; and on the head, foot, and sides, are repeated the Arms of the Company, viz., Azure a chevron between three saddles or, divided from each other by small spirally fluted columns; the sacred Monogram, IHS, is also repeated, surrounded by four small figures of angels. On one side of the Pall is inscribed with gold thread—

In te Dñe Speramus,

in Old English text; and on the other side—

Cōfunder in eternū.

This Herse-cloth is figured in SHAW'S *Decorative Arts of the Middle Ages*, but the Invocation, in the Text, does not quite agree with the actual inscription on the Pall. A broad gold and crimson fringe depends on all sides.

Exhibited by the WORSHIPFUL COMPANY OF SADDLERS.

The HERSE-CLOTH, or Funeral Pall of the BREWERS' COMPANY, in maroon velvet, embroidered in a peculiarly rich cloth of gold tissue, of which the centre is worked in stiff patterns of pine-apples and other fruits, pomegranates, roses and foliage, outlined with red. At each end is the figure of an archbishop, St. Thomas of Canterbury, holding his crozier, and his right hand raised in benediction. A scroll resting on his feet is inscribed, "Sancte . . . . " the name being lost. On each side of the Pall is represented the Assumption of the Blessed Virgin Mary, crowned and nimbed, within an aureole, surrounded by five angels; her cloak is

blue and ermined. On either side of her are two shields of arms impaled:—I. The Arms of the See of Canterbury impaling, argent three Cornish choughs proper, being the arms attributed to Thomas à Becket—murdered A.D. 1170. II. The Arms of the Brewers' Company, viz., gules on a chevron argent, between three pairs of garbes saltier-wise or, three tuns sable. On the four sides are also ears of barley, round the stems of which twine labels, whereon are inscriptions, forming together the following invocations:—

"Sancte Deus—Qui cognoscis—occulta cordis—parce—peccatis nostris"

on one side; and on the other—

"Sancte Fortis—Et Miserimus—Salvator—Amare morti—Ne tradas nos."

This Pall is probably a work of the beginning of the XVIth Century. The Very Rev. Dr. Rock considers it to be late XVth Century, and states that "the whole is very fine. Tissue, Flemish; Embroidery, English." The worthy Canon, speaking of herse-cloths, says, "The finest anywhere to be found are in England," specifying those belonging to the Merchant Tailors', Brewers', Vintners' and Fishmongers' Companies.

Exhibited by the Worshipful Company of Brewers.

A large Carpet, belonging to the Merchant Tailors' Company, which is thus noticed, from their Records, in Herbert's *History of the Twelve Companies*:—"1618. A needle-work Carpet, or long broad cloth, which had been accustomed to be lent by Mr. Proctor, a deceased Member, on Election days, being at this date offered by his widow, Mrs. Proctor, for sale for £10., agreed that the same be purchased of her." Mr. Proctor was Warden in 1581, and Master in 1593.

Exhibited by the Worshipful Company of Merchant Tailors.

From bequests in old wills we learn that Carpets were worked by ladies of rank. In 1548, George, Lord D'Arcy, leaves to his daughter Agnes, wife of Sir Thomas Fairfax, his "best wrought silk carpet bordered with crimson velvet, which she made." Sir William Drury, of Hawsted, co. Suffolk, bequeathes to his wife Elizabeth, "one carpitt for a cup-board, of those which were of her own making." These extracts prove that English ladies could emulate the praiseworthy example of the virtuous wife recorded by King Lemuel:—"She layeth her hands to the spindle, and her hands hold the distaff . . . . She maketh herself coverings of tapestry; her clothing *is* silk and purple . . . . She looketh well to the ways of her household, and eateth not the bread of idleness."—*Proverbs* xxxi, 19, 22, 27.

Three Specimens of Needle-work, by the Nuns of Little Gidding, co. Huntingdon:—

1. A Portrait of the Blessed Virgin Mary, represented as "Queen of Heaven," in an oval wreath, at the angles of which are the pomegranates of Arragon. The B. V. M. wears a long flowing veil over a blue tunic, trimmed with ermine, and holds a sceptre in one hand, and

is crowned; the expression of the face is very sweet; around her throat is a necklace; in the distance is a building with trees. The whole is in a frame 12 inches by 10½ inches. Early part of XVIIth Century.

2. A PORTRAIT of KING EDWARD VI., 6 inches square. He is in a jacket trimmed with ermine, and fastened with gold braid over a blue dress, and wears a black cap edged with white, and having a feather. The background of white satin has a curtain on each side of green. The young King holds a sceptre in his left hand.

3. A PORTRAIT of QUEEN ELIZABETH, bearing the orb and sceptre, 6 inches square. The Queen is in an outer robe over a petticoat of blue with full purfled sleeves, and wearing a stand-up ruff. The hair is brushed back from the forehead, and above is an arched crown of pearls; around her throat is a necklace of large pearls, from which hangs a jewel, also a double string of pearls reaching to the waist. The features of the face are well defined, the expression is commanding, and like the usual portraits of the Queen. The background is light, with a curtain on each side looped up.

The colours of this, and of the preceding portrait, have much faded.

A PORTRAIT, in NEEDLE-WORK, 7¼ inches by 5¼ inches, of HENRI QUATRE, King of France, born 1553, died 1610. The work, in coloured silk and satin, is much raised, after the manner of a medallion. The King is in armour, over which is the Order of the Saint Esprit; his head is uncovered, and the hair and beard are very full. This work is French.

Exhibited by HENRY WILLETT.

In the "*Memoir of the Life of Mr. Nicholas Ferrar*, by P. PECKARD, D.D., Warden of Magdalen College, Cambridge," we find an account of the establishment of the so-called Nunnery of Little Gidding, in the county of Huntingdon. Nicholas Ferrer, descended from the great Norman family of De Ferrers, was born 1592, died 1637. Retiring early from political life to pass his time in seclusion and prayer, he purchased the lordship of Little Gidding, restored the dilapidated church, and fitted up the manor-house with an oratory for his family and household, consisting of forty persons. He was ordained deacon by Dr. Laud in 1626, who was then bishop of St. David's, and officiated both in his church and house with so much ceremony as to incur the suspicion of favouring Popery. But when the place was visited in 1642 by Mr. Edward Lenton, to inquire into the nature of the reports, he was answered by a brother of Nicholas, then deceased,—"For the Nunnery, he said, that the name of Nuns was odious. But the truth was that two of his nieces had lived, one thirty, the other thirty-two years, virgins, and so resolved to continue (as he hoped they would), the better to give themselves to fasting and prayer, but had made no vows." The fame of the place attracted much notice, and was visited by Charles I., in prosperity and adversity. "In May, 1633, His Majesty set out on his journey to Scotland, and in his progress he stepped a little out of his road to view Little Gidding, in Huntingdonshire, which by the Common people was called the Protestant Nunnery." In the decline of his fortunes the King, on his way to the Scottish army, went privately to Little Gidding, May 2, 1646, in his route to Stamford. The church was desecrated, and the manor-house plundered, by the soldiers of the Parliament army.

CARVINGS IN STONE, WOOD, IVORY, &c.

" In the cutting of stones, to set *them*, and in carving
of wood, to make any manner of cunning work."
Exodus xxxv, 33.

A FIGURE, carved in IVORY, Roman, dug up at Bodtadlog, in Merionethshire, together with Roman tiles and pottery.

Exhibited by the REV. SAMUEL LYSONS, M.A.

A MIRROR-CASE, carved in IVORY, temp. Edward I., belonging to Mr. Abraham C. Kirkmann (late), whose description of it, with an engraving, appeared in the *Journal of the British Archæological Association*, vol. vi, page 123, chiefly with reference to the use of the prick-spur only on one heel:—"I beg leave to draw the attention of the Association to a very curious subject of archæological inquiry, although perhaps of no great utility; it is, whether the pryck-spur was used singly, or in pairs? I think the first doubt on this point arose on the discovery of the remains of Udard de Broham in Brougham Church, Westmoreland, in the month of October, 1846; a most interesting account of which was communicated by William Brougham, Esq., the Master in Chancery, to the *Journal of the Archæological Institute*, vol. iv, p. 59. Udard de Broham was a crusader in the time of Henry II.; and on opening his tomb an iron prick-spur was found attached to the left heel of the skeleton, but there was no trace whatever of there having been one on the right. In a note by Mr. Albert Way to Mr. Brougham's paper, a similar discovery is recorded to have been made near Lausanne in 1838; and I believe there is no instance of a pair of these curious spurs ever having been found together. Since the subject was first mooted, an authority has fallen into my possession which sets the matter at rest, and proves beyond all doubt, that in pursuance of some particular order of knights, a single spur was occasionally, if not generally, used.

"My authority is an Ivory Carving of the time of Edward I.; it has probably been the back of a speculum. The subject it represents is divided into three compartments. The first exhibits the flight of a body of Turks or Saracens; the second, some European knights,

apparently arming for pursuit—all these knights have the spur only on one heel; the third compartment represents a sleeping knight. Unfortunately about one-third of the carving is wanting."

This Mirror was circular when perfect, and on the outer margin is a series of quatrefoil roses. The Saracens, in the upper compartment, all on horseback, are distinguished by their turbans, and long flowing robes; in the middle compartment, the knights, eight in number, are all on foot, with surcoats over their chain-mail, having heater-shaped shields, but with various helmets, some with the nasal, some quite open, and others pierced for the eyes and mouth. In the lowest part of the mirror is only the one knight asleep, his head resting on one arm, in his surcoat, and in an open casque. It is the Editor's belief that this composition, which is full of spirit, and to which justice is not rendered by the illustration in the *Archæological Journal*, relates to an event in the life of King Richard I., when in Palestine. Falling asleep, after one of his hunting expeditions, with only a few persons attending upon him, a party of Saracens surprised the heroic monarch, who would have fallen into their hands, had not William Despreaux, his Squire, cried out that he was the King, upon which the enemy turned all their attention to the faithful follower, and carried him off instead of his royal master. Despreaux did not discover the mistake until he was brought to Saladin, when he confessed the stratagem, but was treated with great respect by the noble-minded Sultan on account of his fidelity. One of the persons in the group of Saracens is evidently of a different race, and no doubt represents a prisoner, and in the original carving his face expresses satisfaction at the success of his self-sacrifice, and there is an air of triumph in the countenances of the Infidels. The sleeping knight, therefore, may be presumed to be intended for Cœur-de-Lion, and the other knights are coming to the support of their sovereign, having in their haste snatched up such weapons as were readiest at hand, accounting for the various ways in which they are armed. King Richard ransomed his devoted follower by the exchange of ten Emirs, whom he had taken prisoners at the battle of Ascalon.

G. R. F.

Exhibited by Abraham Charles Kirkmann.

Three Stone Bosses, from the vaulting of the East Cloister, St. Bartholomew the Great, Smithfield. The subject of one is the Archangel Michael weighing souls. On the right side is the hand of the Blessed Virgin giving to one scale the preponderance. The subjects represented on the other two bosses are not easily distinguished; one represents two figures, a knight in armour, and probably his esquire, who carries the sword and dagger of the knight, the latter has in his hand some objects too much defaced to be made out. In the other boss a piece of timber is supported by two persons, a male and female; the former wears a mitre, and the female is apparently crowned. Each has such a staff over the shoulder as would lead to the inference that they are ecclesiastics, probably an abbot and abbess. Can this subject be one of those puns so commonly made on names in the Middle Ages, and in this instance applying to the Patron Saint, Bartholomew, viz., *Bær*, participle of the verb to Bear, and *Thol*, wood?—A. W.

These sculptures, with the rest of the cloisters, suffered much injury from fire about thirty years ago, and were recovered a few years since from the ruins. They are the work of the XVth Century.

Exhibited by ALFRED WHITE, F.L.S., F.S.A.

A Carved IVORY COMB, which once belonged to John Britton, the Architectural Antiquary. On one side is represented a female, presumed to be a Roman bride, walking between two minstrels, who are playing on a tabor and harp. On the reverse, on one half is seen the same female, holding a rose, in a bath, accompanied by an attendant, the bath being an essential ceremony on the wedding day. In the second compartment the bride is seen approaching a bed, on which are two pillows. Judging from the costume of the male figures, viz., the tightening of the doublet round the waist, the straight hair, and the length of the pointed shoes, we may ascribe the time of Edward IV. as the date of this comb, an opinion which is confirmed by the enrichments on the back-ground, which are single roses and suns, the well-known badges of the Royal House of York.

Exhibited by CHARLES BAILY, *Member.*

An OSTRICH, carved in WOOD, drawn to a scale of one inch to the foot; it has a piece of iron in its beak. This interesting relic formed part of the procession in the magnificent Pageant, which was produced at the cost of the Ironmongers' Company on the occasion of their Member, Sir James Cambell, Knight, being elected Lord Mayor, in 1629. The Pageant, composed by Thomas Dekker (which is fully described in Mr. Nicholl's History of the Ironmongers' Company), was called "London's Tempè," and consisted of Two Parts, a spectacle by land, and one by water; and in the former procession Vulcan was represented working at his forge, in Lemnos, with his attendant Cyclops. In the third of the seven scenes, or "presentations," of this elaborate Pageant, was introduced "an estridge, cut out of the timber to the life, biting a horse-shoe. On this bird rides an Indian boy, holding in one hand a tobacco pipe, in the other a dart. His attire is proper to the country. At the angles of the square where the estridge stands, are placed a Turke, and a Persian, a pikeman, and a musketeer." After the spectacle was over, the ostrich was returned to the Company, as it was part of the contract with the inventor of the Pageant that it should "be brought into the hall after the solemnity, there to be sette upp for the company's use."

The supposed digestive power of the bird, as implied by the carved figure, is alluded to by SHAKSPEARE, in the *Second Part of King Henry VI.*, when the rebel, Jack Cade, tells

Alexander Iden, about to take him prisoner,—"I'll make thee eat iron like an ostrich, and swallow my sword like a great pin, 'ere thou and I part."—*Act* iv, *Scene* 10.

Exhibited by the WORSHIPFUL COMPANY OF IRONMONGERS.

A CARVED OAK PANEL, with the Arms of the Carpenters' Company thereon, and the date 1579. In the account-book of the Company we read—

"Paide for a planke to carve the armes of the Companie .. .. iij^{s}
Paide to the Carver for carvinge the Armes of the Companie .. .. xxiij^{s} iiij^{d}."

TWO other OAK CARVINGS, executed at the same time as the last, one containing the name of the master, Thomas Harper, with the rebus of his name, a harp, and a figure 4; probably his mark as a merchant. The other panel only exhibits the names of his contemporary wardens.

Malcolm states that these carvings were found in an old building behind the Hall, probably the "new parlor" erected at a large cost in 1579.

Exhibited by the WORSHIPFUL COMPANY OF CARPENTERS.

TWO LEAVES of a Folding Screen, carved in WOOD, about 6 feet in height, with four scenes in each leaf from the history of Our Lord; each subject is enclosed in a panel of pilasters supporting floriated semi-circular arches, in the spandrils of which are cherubs' heads. Traces of painting and gilding remained on the figures, which are in good relief.

I. On the first leaf the subject at top represented the Nativity, as recorded by *St. Luke*, ch. ii; in the upper part are seen "the shepherds abiding in the field, keeping watch over their flocks by night," and the angel bringing to them "the good tidings of great joy." In the lower part of the panel is shown the interior of a building, with the Infant Saviour "lying in a manger," and the shepherds around. Two oxen are seen in a stall.

II. On a line with the first subject is the Adoration of the Magi, or "Wise Men from the East," as recorded by *St. Matthew*, ch. ii. The Holy Child is seated on His mother's lap, Joseph standing behind their chair, holding one of the gifts which has been just presented by one of the Wise Men, who is kneeling in front of the Saviour. Behind is another about to kneel, and the third, more aged than the others, holds his present ready. "And when they had opened their treasures, they presented unto him gifts; gold, and frankincense, and myrrh" (*v.* 11). In the background are attendants with the mules of their masters. The "Star of Bethlehem" shines above the place. This subject is well treated.

III. In the lower part of the leaf is the risen Saviour appearing to Mary Magdalene, as recorded by *St. John*, ch. xx. The sepulchre is shown, with "the linen clothes," orderly disposed, and Mary kneeling before Her Divine Master, who, bearing a banner with the *Agnus Dei*, raises His right hand, as if in the act of saying, "Touch me not" (*v.* 17). In the upper part the disciples are seen coming to the sepulchre. This subject, usually known by its Latin title, "Noli me tangere," was a favourite theme with painters and sculptors, and on a rich Majolica-ware plate, painted by the celebrated Francesco Xanto, of Urbino, with the scene in the garden of the sepulchre, the artist has inscribed—

"1538. *Noli me tangere. Xpō a Maria disse, X.*"

IV. The remaining subject on this leaf is the Descent of the Holy Ghost, on "the Day of Pentecost," upon the Apostles, as narrated in *The Acts*, ch. ii: "And there appeared unto them cloven tongues like as of fire, and it sat upon each of them" (*v.* 3). "The mother of Jesus" is seen sitting in the midst of the disciples.

On the second leaf are also four panels.

I. This subject would appear not to represent Jesus when twelve years old teaching in the Temple of Jerusalem, because on that occasion He was found "sitting in the midst of the doctors," *St. Luke* ii, 46; whereas in the subject on the screen He is represented standing, and therefore it no doubt alludes to a different period of His life, such as that scene described by the same Evangelist:—"And He came to Nazareth, where He had been brought up, and, as His custom was, He went into the synagogue on the Sabbath day, and stood up for to read" (iv. 16). The group around consists of eight persons, in very good relief.

II. On a line with the above is represented Our Saviour borne down by the weight of the Cross, from which a person, probably Simon, the Cyrenian, is about to relieve Him. In the background are "the women of Galilee," and Roman soldiers. In front of the Redeemer is a female kneeling, presenting a napkin, or handkerchief, to wipe the perspiration from His face. This no doubt is intended for the story of Saint Veronica, whose napkin, according to the well-known legend, became miraculously impressed with the likeness of the Saviour's features. The Festival of Saint Veronica, who was canonized by Pope Leo X., and whose name is evidently formed from *Vera Icon*, a true likeness, or image, is held by the Church of Rome on Shrove Tuesday; and in St. Peter's, under the dome, a chapel is dedicated to her, where is shown a napkin, or *sudarium*, said to be the same which was used by her. Over the altar of her chapel is placed a fine mosaic, from a design by Andrea Sacchi, representing the scene of her meeting with the Saviour.

III. On the lower half of this leaf is the Crucifixion of the Saviour between the two malefactors; the latter are represented, according to the usual practice, with their arms passed over the top beam of the cross and tied thereto by cords, in which painful posture criminals sometimes remained for several days before they expired. Our Lord is seen nailed to His Cross, which the kneeling Magdalene embraces with both arms, and on one side is a group of St. John supporting the fainting form of the Lord's mother, behind whom are Mary the wife of Cleophas, and Salome. On the other side of the cross is a group of Roman soldiers.

IV. On a line with the last subject is the Deposition from the Cross, the body of the Redeemer being placed on the ground, surrounded by His sorrowing friends, among whom are Nicodemus, and Joseph of Arimathea. In this panel the empty crosses show exactly their shape, those of the malefactors are simply trunks of trees rudely put together with a horizontal piece, forming a true Tau; whilst that whereon the Saviour hung is squared and shaped, and having above the cross-piece a summit for Pilate's superscription. All the subjects on this screen have been well designed, and very much in accordance with the relation of the Evangelists, with the single exception of the legend of St. Veronica. The screen unfortunately perished in the fire when Mr. Wolley's residence, Campden House, Kensington, was destroyed with its valuable contents, but an excellent photograph of the screen having been taken, whilst it was at Ironmongers' Hall, by William Baily, Esq. (Master of the Company in 1866–7), the Editor has been able, by its aid, to describe a work of Art, of great interest, from the manner in which the sacred subjects upon it have been treated. A list of the remaining articles belonging to Mr. Wolley, of which little more than their titles can be given, will be found in another part of this work.

Exhibited by William Frederick Wolley.

The Sign of The Boar's Head, carved in Stone, formerly built into the front of the Boar's Head Tavern, in East Cheap, which was taken down in 1831, for the improvements. This relic, in which the head of the animal is boldly carved, has the initials, probably those of the innkeeper at the time, I. T.; and the date, 1668, showing that the tavern, burnt down in the

Great Fire of 1666, was rebuilt two years afterwards, and the sign was no doubt a restoration of that which existed in Shakspeare's day, but there was no tavern of the name at the time of his dramas, *First and Second Parts of King Henry IV.*, for Stow expressly states that there were

no taverns at that time in East-Cheap, the places for refreshment were only "cooks' dwellings." JOHN LYDGATE, the Monk of Bury, writing in the reign of Henry V., describes, in his *London Lackpenny*, the visit of a country person to the Metropolis:—

> "Then I hyed me into Est-chepe,
> One cryes ribbes of befe, and many a pye,
> Pewter pottes they clattered on a heape."

The name of a tavern in Southwark, which belonged to the historical Sir John Fastolf, K.G. (a character in 1 *King Henry VI.*), was "*The Boar's Head*," which Shakspeare would pass on his way to the Globe Theatre. But Theobald was the first editor who selected *The Boar's Head Tavern in Eastcheap* for the resort of Falstaff and his boon companions, for Shakspeare does not assign any locality, and in the early editions the actors come upon the scene without the place being mentioned. It is, however, true that Prince Hal tells his favourite attendant Poins, —"Meet me to-morrow night in Eastcheap, there I'll sup."—1 *King Henry IV.*, *Act* i, *Scene* 2. And the Poet may be supposed to allude to the famous Tavern when the Prince questions Bardolph about Falstaff's movements,—"Where sups he? Doth the old boar feed in the old frank?" to which Bardolph replies, "At the old place, my lord, in Eastcheap."—2 *King Henry IV.*, *Act* ii, *Scene* 2.

It has been ascertained that a tenement, distinguished as many buildings were by a sign, whatever the business of the occupier might be, was called *The Boar's Head in East-Chepe* in the reign of Richard II., as it is so mentioned in the will of one William Warden, a Stock-Fishmonger. But this tenement does not seem to have been used as a tavern until a much later period, the first notice of it as such appearing in a lease dated in 1537,—"of all that tavern called the Bore's Hedde, cum cellariis sollariis et aliis suis pertinentiis in Estchepe in parochia Sancti Michaelis prædicti in tenura Johannæ Broke, viduæ." In 1588 The Boar's Head was kept by one Thomas Wright. The historian of London, Maitland, in 1789, says of the Boar's Head in Eastcheap,—"this is the chief tavern in London." This interesting relic, which is exactly two centuries old, and an excellent example of the sculpture which adorned London houses, is preserved in the Museum attached to the Library at Guildhall.

Exhibited by the CORPORATION OF THE CITY OF LONDON.

A Circular POWDER FLASK, 5 inches in diameter, finely carved in BOXWOOD, and mounted in or-molu. The carving represents a stag attacked by two dogs, and at the top is another hound to hold the charge of powder. German work, end of XVIth Century.—*From the* DE BRUGE *Collection.*

Exhibited by CHARLES SACKVILLE BALE.

A GROUP of THREE BOYS, or AMORINI, carved in IVORY, by FIAMINGO, and formerly the property of Nollekens, the Sculptor, by whom it was much prized; 8 inches high. In this charming composition two of the boys support a third on their shoulders. The real name of "Il Fiamingo" (the Fleming), was Francesco de Quesnoy, a native of Brussels; he was

particularly happy in the representation, both in marble and ivory, of children, which, to use the words of Rubens, "Nature, rather than Art, appears to have sculptured, the marble seems softened into life." Fiamingo's two most celebrated works are the "St. Susanna," in the church of La Madonna di Loreto, in Rome, and the noble figure of St. Andrew, in St. Peter's.

Exhibited by JOHN JAMES.

A PLATEAU, of oval form, 23 inches by 16 inches, exquisitely carved out of buck's horn. In the centre is the story of Diana and Actæon, around which are six compartments of field sports, as hunting the elephant, lion, ibex, wild bull, ostrich, and chamois. The border represents European sports, hunting the stag, wild boar, wolf, bear, fox, and hare; between these subjects are smaller plaques, in which are carved, a huntsman with bitch and pups; a sportsman giving physic to a dog; another who is reposing; a fourth with dead game; and another carrying a dead stag. In the last of the outer compartments a child with mallet and chisel is inscribing $\frac{\text{A M}}{\text{V C}}$ 1673; and in the next is the date 1671.

The story of Actæon being changed into a stag, as shown in the centre of this very fine composition, is a favourite theme with poets, ancient and modern; among the latter, CHAUCER, in the *Canterbury Tales*, thus introduces the subject:—

> "Ther saugh I Atheon an hart i-makéd,
> For vengeance that he saugh Dyane al naked;
> I saugh how that his houndés have him caught,
> And freten him for that they knew him naught."
>
> *The Knight's Tale.*

SHAKSPEARE also alludes to his well-known punishment, in *Titus Andronicus*, where the Empress Tamora, in answer to the taunts of Bassianus, who had derided her for being habited for the chace like Diana, exclaims—

> "Saucy controller of our private steps!
> Had I the power that, some say, Dian had,
> Thy temples should be planted presently
> With horns, as was Actæon's, and the hounds
> Should drive upon thy new-transformed limbs,
> Unmannerly intruder as thou art."
>
> *Act* ii, *Scene* 3.

The EWER, belonging to the Plateau, also carved in buck's horn; it has on each side a medallion, in which are sporting subjects. The handles are formed to represent animals fighting. The mouth of the Ewer is a lion with a shield. The workmanship is of later date than that of the Plateau; 11¾ inches high. They are both by a German carver of the Augsburg School.

Exhibited by A. J. B. BERESFORD HOPE, M.P., F.S.A., &c.

A CABINET of IVORY, the front of which measures 2 feet 7½ inches wide, and 1 foot 5½ inches high. It consists of an architectural composition; at the ends are two square semi-

pilasters of the Doric order on pedestals with cornice and trusses above. The front is divided into five compartments. The centre is a small cupboard door with panel, pilasters, frieze, cornice, and niche in the pediment; on either side is a square-headed tall opening formed with therm pilasters enclosing a semi-circular headed niche, in which are statuettes of Hercules and Venus on pedestals; beyond these is a series of five drawers, one above another. The centre closet and square niches are terminated by fancy pediments, those to the niches formed of inverted scrolls, with vases between.

The Cabinet is enclosed by a pair of doors formed of ivory, with square moulded panel, enclosing a semi-circular headed opening, around which are four oval panels. In the centre of the front, on the cupboard door, on the pedestals below it, and on each of the drawer fronts, and in the ovals on the inside of the two doors, are painted miniature scenes from the history of the Patriarch Joseph, and in the centre panels of the doors are branches of trees in leaf and fruit with scrolls, inscribed on one scroll, "He had sent a man before them, even Joseph, *who was* sold to be a bond-servant;" on the other is the next verse, "Whose feet they hurt in the stocks, the iron entered into his soul."—*Psalm* cv, *v.* 17, 18—*Prayer Book Version.*

These subjects are painted on glass with tinsel backgrounds. The cabinet is of Flemish workmanship, of the XVIth Century, and was brought from Flanders by the late Mr. Savory of Uxbridge, at whose sale it was purchased by the Exhibitor. The Cabinet is enclosed in a curious case, made of an Eastern aromatic wood, ornamented with subjects which seem to be the setting out and return of a wedding party. Cupid drives the chariot, and the bridegroom is seated in it with his bride, and is about to drink to her from a cup which he holds in his left hand; an attendant is playing on the guitar; in the background are trees.

The borders consist of leopards and fabulous animals, half women and half leopards, winged, one playing on the guitar, and one blowing a horn, with flowers in the background. In the centre of the lowest pedestal is a shield enclosed within a wreath of flowers and scrolls, and on either side is a huntsman, one is setting out for the chase with spear and horn; the other is returning with a live hare in his arms. These figures stand in niches on marble pavement; they are dressed in slashed trunk-hose and stockings, and wear large broad-brimmed hats, the whole being drawn in black outlines upon the surface of the wood.

Exhibited by CHARLES JOHN SHOPPEE.

An ELEPHANT'S TUSK, in which is lodged a leaden bullet, the ivory having completely closed over the orifice.

Exhibited by NOEL WHITING, *Member.*

A HUNTING HORN, carved from an elephant's tusk; the mouth-piece is sculptured with leaves; on the upper part of the small end is a mounted huntsman, holding a scourge aloft, and attended by two hounds pursuing a wolf. In the central part of the horn is a medallion containing a half-length portrait of George I., with an inscription in high relief, GEORGIVS REX MAGNÆ BRITT., and round the horn are weapons and implements used in hunting pastimes. Below the portrait are the Royal Arms, Quarterly,—1st, the lions of ENGLAND,

impaling the lion of SCOTLAND; 2nd, the three lilies of FRANCE; 3rd, the harp of IRELAND; 4th, tripartite; 1, two lions passant guardant, for BRUNSWICK; 2, a lion rampant, for LUNENBURG; 3, in base, the White Horse of HANOVER, and on an escutcheon of pretence the Crown of CHARLEMAGNE. The lion and unicorn, for supporters, hold banners, with the cross of St. George on one, and St. Andrew's saltire on the other. The motto of the Garter surrounds the Royal Arms, and on a ribbon, "Dieu et Mon Droit." The lower rim of the horn is carved in foliage. XVIIIth Century.

This Hunting Horn belonged to the Verderer of George I., by whom it was probably presented as a badge of office, together with the Hunting Sword in the possession of John Nicholl, Esq., Member of the Ironmongers' Company, and which is described in this Catalogue, page 171.

"The WORSHIP of CUPID," carved out of three pieces of bone. In the centre is the figure of Cupid standing on two kneeling figures, who are back to back; the side subjects are a male and female figure, kneeling on one knee, with their arms crossed, in the act of adoration of the God of Love. All the figures are nude. The carvings are enclosed in a frame of marquetterie of ebony and stained ivory.—See *Illustration.*

A carved IVORY CUP and COVER, of oval shape, mounted in metal, having on one side an armed Knight, his visor up, on horseback, whose tilting spear has overthrown another knight, whose visor is down, and who holds a broken sword in one hand, whilst the other grasps his adversary's leg. In the background is seen a third knight, and a horse. On the reverse is a shield of arms of Nassau; viz., "billettée a lion rampant ducally crowned," with an electoral crown over. On each side, for supporters, is a lion crowned, with the motto beneath, JE MAINTIENDRAI, which is that of King William III. The cover is carved with foliage, and terminates in a plumed helmet on a shield.

An IVORY CUP, in the shape of a boat, carved with dolphins, sea-horses, and hippopotami, supported by a male and a female figure, probably intended for Cupid and Psyche. On the foot are carved seals and fishes. On the top of the cover is a female seated on a dolphin, and on the underside are three sea-serpents intertwined. XVIth Century.

A BAMBINO, wrapped in swaddling cloths, carved in IVORY, and opening at the shoulders with metal mountings, to form a box. It is 12½ inches in length. Italian, XVIIIth Century.

Exhibited by A. J. B. BERESFORD HOPE, M.P., F.S.A., &c.

A CASKET of IVORY and TORTOISE-SHELL, silver mounted; from the house at Daventry, where Charles I. is stated to have had his extraordinary dream before the Battle of Naseby, 1645, so fatal to the royal cause. This casket was left behind by some member of the Court.

Exhibited by EDWARD PRETTY.

A BRAHMIN COW, carved in STONE; worshipped as a Goddess by the Hindoos and Burmese.

Exhibited by C. R. CAYLEY.

TWO CARVED RHINOCEROS HORNS, and Stands. Chinese workmanship.

Exhibited by STANLEY DENT.

A VASE of MALACHITE, manufactured in Russia; a very fine specimen of Siberian malachite, which is often found of great size. In the Exhibition of 1851, at Hyde Park, a spacious apartment was fitted up entirely of malachite, including a large pair of folding-doors, chimney-piece, tables, couches, and other furniture.

Exhibited by HENRY GRISSELL, *Member.*

Two curious CHINESE BELL PULLS, elaborately carved in IVORY.

Exhibited by RICHARD BIRKETT, *Member.*

A SNUFF GRATER, or RAPPOIR, in IVORY, 7 inches long, carved with a representation of Venus riding in a car on the sea, and attended by Amorini; XVIIth Century. From the grater, or rasp, used when snuff first came into fashion to pulverize the tobacco leaf, is derived the word rappee, *tabac rapé.* In his interesting volume on *Tobacco, its History and Associations,* 1859, Mr. F. W. Fairholt cites several instances of tobacco-graters carved in ivory; especially one "representing Cupid instructed by Venus, whose costume indicates the date of its fabrication to have been about 1680," p. 244.

Exhibited by HENRY WILLETT.

A FIGURE of ST. FRANCIS, of ASSISI, carved in wood, belonging to Mr. Charles Baily, Architect. This Saint, born in 1181, at the place from which his name is taken, was the son of a rich merchant, one Bernardon, whose business it was intended that he should follow; but at the age of twenty-one he renounced all worldly pursuits, devoting himself to a life of poverty and austerity. He began to found his new Order of Mendicant Friars, at his native place, about the year 1208, giving to his followers the humble title of *Fratres Minores*, who were afterwards called from him Franciscans, and became one of the most celebrated of the Monastic Brotherhoods. His disciples were vowed to poverty, and enjoined to travel everywhere for the conversion of unbelievers. In 1215 the Rules of the new Order received the approval of Pope Innocent III., and the Fraternity of Franciscans was confirmed in 1223 by Pope Honorius III. In the next year occurred the Vision, of which the Legend records, that the Saint, after a long fast, was visited in a dream by the Saviour, who marked "the five wounds of His Passion," upon St. Francis, which, on his awaking, were found impressed on his hands, feet, and side. These *Stigmata* are seen in the figure before us, with the exception of the wound in the side, though that is sometimes shown, as in the initial letter taken from Abbot Litlington's Missal, in page 423 of this Catalogue. St. Francis is frequently depicted holding a plain cross on his right arm, or, as in this wood carving, a crucifix. He died in 1226, and was canonized by Pope Gregory IX. The name of his birth-place is always attached to distinguish him from other Saints in the Roman Calendar, as St. Francis Xavier, "the Apostle of the Indies," and friend of Ignatius Loyola, and St. Francis of Sales. One female Saint is represented as being marked, on her hands only, with the Saviour's nail-prints, viz., St. Catherine of Sienna.

Exhibited by CHARLES BAILY, *Member.*

SPECIMENS of WOOD CARVINGS, by MR. WILLIAM GIBBS ROGERS,
Wood Carver to the Queen.

A BETROTHAL MINIATURE FRAME, the opening for the portrait being in the form of a heart, supported by exquisitely carved Cupids, with the torch of Hymen below; the whole is crowned with a wreath of roses.

The sides of a large GLASS FRAME, carved in the style of Grinling Gibbons with extreme delicacy, in light wood, and mounted in rich Amboyna ground; 3 feet 8 inches by 6 feet 10 inches high.

A Box-wood MINIATURE FRAME, carved with wild hyacinths, studied from Nature.

A PAIR of BRACKETS, in light wood, the subject selected by the late Earl of Ilchester, and composed of fruit and flowers from his estate at Melbury.

A Box-wood MINIATURE FRAME, composed as a border for portraits of the Royal Family, being formed of the Crown and the initials *V* and *A*.

A small ELIZABETHAN FRAME, for enamel, of exquisite design, studied from the tail-piece of an Old-English black letter book, circa 1510.

A BRACKET, in the style of the time of James I., with masks, dolphins, and strap-work.

A BRACKET, composed of fruit and flowers, and birds, carved in lime-wood.

A BRACKET of the Cinque-Cento period, introducing dolphins, scrolls, and strap-work.

A pair of Circular PLAQUES, carved in box-wood, being studies from Nature of wild flowers; and smaller Plaques, with ivy, jasmine, passion-flower, &c.

A MINIATURE FRAME, in box-wood, composed of satyrs, nymphs, scroll-work, &c., for an enamel.

A MINIATURE FRAME, in box-wood, composed of lilies of the valley, from Nature.

A MINIATURE FRAME, carved in box-wood, after the manner of Grinling Gibbons, with bunches of fruit and flowers.

A large TROPHY, 5 feet by 3 feet 6 inches, for a Dining Room, carved with birds, dead game, and flowers; a fine composition, and exquisitely carried out.

Two Pairs of LONG DROPS, 9 feet long, carved in fruit, flowers, and birds; designed for pilasters in the Great Dining Room of Goldsmiths' Hall.

Six Grotesque MASKS, in box-wood, and ebony frames; and two cases of Cupids, carved in box-wood.

The above examples of the delicate handling and good taste of the Carver, especially in the treatment of dead birds, will bear comparison with the works of the great artist Grinling Gibbons, to whom Mr. W. Gibbs Rogers has been, not inaptly, regarded as a worthy successor; and he is favourably known, not only for many excellent restorations in St. Michael's, Cornhill, and other churches, but also as the inventor of a process by which further decay is prevented in old carved work, which by his discovery can be restored to its original appearance and solidity.

The only known carved box-wood PORTRAIT of Bodoni, the great printer of Milan, and of the Propaganda at Rome; born in Piedmont in 1740, and died at Padua in 1813. The portrait was executed by the Chevalier Bonzanigo D'Asti, sculptor in wood to the Emperor Napoleon I. On the corners of the frame are very delicately carved medallion portraits.

Exhibited by WILLIAM GIBBS ROGERS.

At the same time was exhibited by the Carver's son, Mr. George Alfred Rogers, a Book, entitled *Some Account of the Wood Carvings in St. Michael's Church, Cornhill*, illustrated by Ninety Photographs, taken by G. A. Rogers. Only fifty copies of this work were issued to subscribers, the late Prince Consort being pleased to head the list.

A Devotional Folding TABLET, or TRIPTYCH, of IVORY, finely sculptured; the central portion represents the Virgin with the Infant Saviour; on each side is an Angel holding a candlestick; above is the Crucifixion, with the Virgin and St. John. On the dexter leaf appears a crowned female, holding a spear with a streamer attached to it; in her left hand is a church, the usual representation of the Gospel, or true Faith; in a lower compartment is a female Saint holding a palm branch and a book. On the sinister leaf appears the impersonation of the Law, or the Synagogue, a female whose head droops, her crown falls off, a spear in her right hand is broken in three pieces, the Tables of the Law fall from her right hand; beneath is a female Saint. This beautiful Triptych, which has been considered of Italian art, whilst some archæologists see in it traces of English design, has been long in possession of the Waterton family. It is of the close of the XIIIth Century. 5 inches high, $4\frac{1}{4}$ inches wide.

Exhibited by EDMUND WATERTON, F.S.A.

An IVORY GROUP of ADAM and EVE, 15 inches high, finely carved out of a single piece of ivory, and delicately finished in detail. It has the artist's initials I. I. P. F., and the date 1627. This group has been ascribed to Fiamingo, but the initials do not agree with those of that graceful sculptor, whose real name was De Quesnoy. The figures are remarkably tall, but the Rabbins had a tradition that our First Parents were ten feet high, and that the race of mankind has degenerated in stature as in length of days:—

> "Adam the goodliest man of men since born
> His sons, the fairest of her daughters Eve."
> MILTON'S *Paradise Lost.*

Exhibited by ROBERT PHILLIPS.

A small MEDALLION, in WOOD, carved on both sides, and mounted in silver. On one side, in the centre, is a Vine in full bearing, between the branches of which is the Saviour seated with an open book before Him, surrounded by the twelve Apostles. In an outer rim of small circles are fourteen heads of Patriarchs and Saints, with an inscription in Russian characters. In a small compartment above the circle are four figures in front of a plain cross.

On the reverse are represented scenes from Our Lord's history, viz.:—the Flight into Egypt, Jesus bearing His Cross, the Taking Down from the Cross, and the Entombment; and in a lower compartment is the Madonna seated. An outer rim contains heads of saints, and in the small compartment above is the Temple, with the heads of two nimbed Saints. Although minute, the carving of this work is extremely fine and delicate.

A Hoof-shaped CHALCEDONY CARVING. On the underside is the subject of the Ascension, and on the upper part is described the Judgment of Solomon. Around the edge, cut in high relief, is the Patriarch Jacob's Dream of the Angelic ladder (*Gen.* xxviii, 12), and Elisha receiving the mantle of Elijah, when the latter Prophet was taken up in the chariot of fire:—"My father, my father, the chariot of Israel, and the horsemen thereof . . . . The spirit of Elijah doth rest on Elisha."—2 *Kings* ii, 12, 15.

An IVORY TANKARD, carved on the lid with the Adoration of the Magi; round the body are Amorini and foliage, and on the rim of the cover are lions, elephants, unicorns, bears, and lambs. Inside, at the bottom of the tankard, is an engraving of Cupid riding on a lion, with the following inscription:—OMNIA VINCIT AMOR. *Vidi ego qui durum possit frænare leonem. Vidique solus corda domaret Amor.* Inside the cover is an engraving of the Angel announcing the birth of the Saviour, with the song of the heavenly host, "Gloria in altissimis Deo, ac (in) terra Pax, et hominibus bonæ (voluntatis)."—*Vulgate, St. Luke* ii, 14. On the underside of the tankard is engraved a female playing on a harp, with the sun shining above. XVIIIth Century.

A ROSARY of JET BEADS, circular and oval, from which is suspended the figure, also carved in jet, of St. James of Compostella, mounted in silver, habited as a pilgrim, holding a rosary in one hand, and a book in the other; at his feet are two kneeling figures, in allusion to the children, whom he is said to have restored to life, according to the legend.

Exhibited by A. J. B. BERESFORD HOPE, M.P., F.S.A., &c.

A small CROSS, in wood, carved by the Monks of Mount Ararat, having on one side the Baptism of Our Lord, and on the other the Crucifixion. On the four arms are the Evangelists writing in books, four other figures of Saints, and the Madonna and St. John.

A small CRUCIFIX, carved in wood, with a representation of the Saviour extended on the cross, the Eternal Father above, and the Holy Spirit as a Dove, the Madonna at the foot. At the back the letters J. N. R. J., and the instruments of the Passion, are carved on slides, which, when opened, displayed the relics of Saints.

Exhibited by HENRY WILLIAM SASS.

FINGER RINGS AND SIGNETS.

"My ring I hold as dear as my finger, 'tis part of it."
Cymbeline, Act i, *Scene* 5.

FROM the earliest ages RINGS have been the symbols of dignity, authority, and fidelity. The Sacred Writings have many interesting records on the subject. The first mention of a ring in the Bible is that of the Patriarch Judah, when Tamar required of him a pledge: "And he said, What pledge shall I give thee? And she said, Thy signet, and thy bracelets, and thy staff that *is* in thine hand."—*Genesis* xxxviii, 18.

The next instance occurs in the case of Pharaoh, when he delegated his authority to Joseph: "And Pharaoh took off his ring from his hand, and put it upon Joseph's hand . . . . and he made him *ruler* over all the land of Egypt."—*Gen.* xli, 42, 43. This was, without doubt, a signet-ring, with which to seal patents in the King's name. The especial use of the monarch's ring, to impart validity to a decree, is clearly shown by the account of King Ahasuerus, in the *Book of Esther*, when he permitted Mordecai to reverse the harsh sentence which had been obtained by Haman: "Write ye also for the Jews, as it liketh you, in the King's name, and seal *it* with the King's ring: for the writing which is written in the King's name, and sealed with the King's ring, may no man reverse" (viii, 8).

In like manner, King Darius, though unwilling to injure Daniel, was obliged to use his ring, to secure execution of the decree against the fearless Prophet: "And a stone was brought, and laid upon the mouth of the den; and the King sealed it with his own signet, and with the signet of his Lords; that the purpose might not be changed concerning Daniel" (vi, 17).

Of the importance and value attached to the royal signet, we are enabled to judge, from the language which the ALMIGHTY vouchsafes to use, after the manner of men, when He threatened the latest but one of the Kings of Judah, "*As* I live, saith the LORD, though Coniah, the son of Jehoiakim, King of Judah, were the signet upon my right hand, yet would I pluck thee thence."—*Jeremiah* xxii, 24. "Annulus in manu dextera mea."—*Vulgate.*

But in an honourable manner does the Supreme Being speak of the rebuilder of the Temple, the princely Zerubbabel: "In that day, saith the LORD of HOSTS, will I take thee, O Zerubbabel, my servant, the son of Shealtiel, saith the LORD, and will make thee as a signet: for I have chosen thee, saith the LORD of HOSTS."—*Haggai* ii, 23. This great favour shown to one of the ancestors, according to the flesh, of the Messiah, is alluded to by the wise son of Sirach,—"How shall we magnify Zorababel, even he was as a signet on the right hand." —*Ecclesiasticus* xlix, 11. In the *First Book of the Maccabees* there is an interesting example of succession to a throne conferred by the investiture of a ring. When Antiochus Epiphanes was on his death-bed, he called for "Philip, one of his friends, whom he made ruler over all his realm, and gave him the crown, and his robe, and his signet, to the end he should bring up his son Antiochus, and nourish him up for the kingdom" (vi, 14, 15). Still earlier, the act of Alexander the Great, on the approach of death, in giving his signet to his favourite General, Perdiccas, was construed as conferring the succession.

Where the act of sealing documents is alluded to in Scripture, we are to understand that a signet was used, as when Jezebel "wrote letters in Ahab's name, and sealed *them* with his seal."—1 *Kings* xxi, 8. And Nehemiah speaks of a covenant which was sealed by the princes, and scribes, and priests, at the rebuilding of the Temple (ix, 38). A most valuable illustration of Hebrew customs is afforded by the Prophet Jeremiah, in his purchase of a field by right of redemption: "So I took the evidence of the purchase, *both* that which was sealed *according* to the law and custom, and that which was open," &c. (xxxii, 11). The transaction is full of interest.

The art of engraving signets, or of cutting inscriptions on rings, is alluded to in several passages of Scripture. Thus Moses is directed by the ALMIGHTY to prepare an ornament for the High Priest's ephod: "And thou shalt take two onyx stones, and grave on them the names of the children of Israel . . . . . With the work of an engraver in stone, *like* the engravings of a signet, shalt thou engrave the two stones with the names of the children of Israel: thou shalt make them to be set in ouches of gold."—*Exodus* xxviii, 9, 11. Also the twelve precious stones, which adorned the costly breast-plate of Aaron, were engraved:—"And the stones shall be with the names of the children of Israel, twelve, according to their names, *like* the engravings of a signet" (*v.* 21). And in verse 36, the very inscription is recorded, which was placed on the front of Aaron's mitre:—"And thou shalt make a plate *of* pure gold, and grave upon it, *like* the engravings of a signet, HOLINESS TO THE LORD." The wise son of Sirach alludes to this gorgeous breast-plate, as composed of "precious stones graven like jewels, and set in gold, the work of the jeweller, with a writing engraved for a memorial, after the number of the tribes of Israel."—*Ecclesiasticus* xlv, 11. The same writer, enumerating the handicraftsmen who "maintain the state of the world," specifies those "that cut and grave seals, and are diligent to make great variety, and give themselves to counterfeit imagery, and watch to finish a work" (xxxviii, 27).

The discoverer of Nineveh tells us, "The gems and cylinders, still frequently found in ruins, prove that the Assyrians were very skilful in engraving on stone. Many of their seals are most delicately and minutely ornamented with various sacred devices, and with the figures of animals."—LAYARD'S *Nineveh*, vol. ii, p. 421.

In ancient times writing and engraving were synonymous terms, in fact all early writing was engraved, or cut in by a hard instrument upon a hard substance. Sir Francis Palgrave derives the verb, to *write*, from a Teutonic root, *Ritzen*, to scratch. Hence in the *Old Testament*, the mention of a *stylus*, or iron pen, whereas we find in the *New Testament* the *calamus*, or reed pen, in connection with a soft material, paper, the papyrus of the Nile.

In the *Book of Job*, probably the oldest record in the world, the Patriarch exclaims: "Oh that my words were now written! oh that they were printed in a book! That they were graven with an iron pen and lead in the rock for ever" (xix, 23, 24). The language of the *Vulgate* version is very striking: "Stylo ferreo, et plumbi lamina, vel celte sculpantur in silice" (*v.* 24). Very similar is the language of the Prophet Jeremiah:—"The sin of Judah is written with a pen of iron, *and* with the point of a diamond; *it is* graven upon the table of their heart, and upon the horns of your altars" (xvii, 1). Scriptum est stylo ferreo in ungue adamantino." *Vulgate*, *v.* 1.

On the other hand, the Apostle St. John, writing to the elect lady, says, in conclusion, —"Having many things to write unto you, I would not *write* with paper and ink, but I trust to come unto you, and speak face to face."—*Second Epistle*, *v.* 12. And, in his *Third Epistle*, he tells Gaius,—"I had many things to write, but I will not with ink and pen write unto thee (*v.* 13). In the *Vulgate*: "Sed nolui per atramentum et calamum scribere tibi" (*v.* 13).

The wearing of finger-rings by men was evidently, at one time, the exclusive privilege of persons in the highest class. The Apostle St. John gives an instance:—"If there come into your assembly a man with a gold ring, in goodly apparel, and there come in also a poor man in vile raiment," &c.—*Gen. Epist. II*, 2. It is worthy of remark that the word in the Greek text, *chrusodactulios*, is literally a gold finger ring. In the story of the Prodigal Son, we have an instance of the importance attached to the wearing of a ring, where the compassionating father eagerly welcomes the repentant wanderer,—"Bring forth the best robe, and put *it* on him; and put a ring on his hand, and shoes on *his* feet."—*St. Luke* xv, 22.

With the Romans, for a long time, no one, under the rank of Senators and Knights, was permitted to wear rings of gold. Worthy Gwillim laments the common use of rings in his day: "Though custom and time hath made the ring a common ornament for every *mechanic* hand, yet of right none should use them but such as either *Blood*, *Wars*, *Learning*, or *Office* and *Dignity* had made capable thereof."

We find in SHAKSPEARE frequent allusions to rings, either used as signets, or worn as ornaments, or employed as tokens of safety to the bearers. Hamlet, the young Prince of Denmark, having found out the "royal knavery" intended for him by his usurping uncle, when he should arrive in England, writes out a new commission, and when his tried friend, Horatio inquires—

"How was this seal'd?"

the Prince replies—

"I had my father's signet in my purse,
Which was the model of that Danish seal:
Folded the writ up in form of the other;
Subscrib'd it; gave't the impression; plac'd it safely,
The changeling never known."

Hamlet, *Act* v, *Scene* 2.

In *Measure for Measure,* the disguised Duke, to quiet the scruples of the trusty Provost, touching Claudio's execution, is obliged to produce his own voucher: "Look you, sir, here is the hand and seal of the Duke. You know the character, I doubt not; and the signet is not strange to you."—*Act* iv, *Scene* 2.

In *King Henry VIII.,* when Cranmer is afraid that he will "fall into the trap," laid for him by his enemies, the King gives him his ring, telling him—

> "If entreaties
> Will render you no remedy, this ring
> Deliver them, and your appeal to us
> There make before them."
> *Act* iii, *Scene* 1.

Falstaff, having fallen asleep behind the arras at the Boar's Head, in Eastcheap, has his pockets searched by Poins, at Prince Hal's request, and although the contents were little more than items of an intolerable quantity of sack, and one half-pennyworth of bread, he asserts,—

> "I have lost a seal-ring of my grandfather's, worth forty mark."
> 1 *King Henry IV*, *Act* iii, *Scene* 3.

The great Poet alludes to rings being bequeathed by will, as family heir-looms. In *All's Well That Ends Well,* Helena, speaking of her husband, says—

> "A ring the county wears,
> That downward hath succeeded in his house,
> From son to son, some four or five descents,
> Since the first father wore it: this ring he holds
> In most rich choice."
> *Act* iii, *Scene* 7.

And Bertram's mother, the Countess Rousillon, says of the same ring—

> "Of six preceding ancestors, that gem
> Conferr'd by testament to the sequent issue,
> Hath it been ow'd and worn."
> *Act* v, *Scene* 3.

In the same play, the King had given his ring to Helena—

> "I bade her, if her fortunes ever stood
> Necessitied to help, that by this token
> I would relieve her."
> *Ibid.*

In his *Merchant of Venice,* SHAKSPEARE mentions the practice of cutting mottoes on rings, as we learn from Gratiano, in his amusing quarrel with Nerissa,

> "About a hoop of gold, a paltry ring,
> That she did give me; whose posy was,
> For all the world, like cutler's poetry
> Upon a knife, *Love me, and leave me not.*"
> *Act* v, *Scene* 1.

SHAKSPEARE, in another of his plays, alludes to a peculiar kind of ring; he makes Emilia say,—

"Marry, I would not do such a thing for a joint-ring."

Othello, Act iv, *Scene* 3.

DRYDEN, in his *Don Sebastian*, has a passage, worth quoting, on joint-rings:—

"A curious artist wrought them,
With joints so close as not to be perceiv'd,
Yet are they both each other's counterpart,
Her part had *Juan* inscribed, and his had *Zaida;*
You know these names were theirs, and in the midst
A heart divided in two halves was placed.
Now if the rivets of these rings inclosed
Fit not each other, I have forgot this lie;
But if they join, we must for ever part."

Thumb-rings find their illustrations among the poets. SHAKSPEARE makes Falstaff declare, in answer to the jeers of Prince Henry,—"When I was about thy years, Hal, I was not an eagle's talon in the waist; I could have crept into any alderman's thumb-ring." (1 *King Henry IV., Act* ii, *Scene* 4.)

BROME, a lawyer and poet, who wrote the *Antipodes*, in 1641, alludes to an alderman who had a "distich graven in his thumb-ring." And we find in the *Wit's Constable*, 1640,—"No more wit than the rest of the bench; what lies in his thumb-ring." Again, in the *Northern Lass*, written in 1632, "A good man in the city wears nothing rich about him, but the gout, or a thumb-ring."

It is probable that a ring was used from a very early period in a marriage ceremony; but we do not find any record of such a custom in Scripture. Among the Romans, in the time of the Emperors, a ring was placed on the third finger of the left hand of his betrothed by the man, as a pledge of his fidelity.

SHAKSPEARE, in *Twelfth Night*, makes the Priest describe the marriage which he has recently solemnized between Olivia and Sebastian:—

"A contract of eternal bond of love,
Confirm'd by mutual joinder of your hands,
Attended by the holy close of lips,
Strengthen'd by the interchangement of your rings."

Act v, *Scene* 1.

The peculiar kind of double ring, called "gimmal," is often alluded to by our poets. Its name is derived from the Latin *gemellus*, Italian *gemello*, French *jumeau, jumelle* (*fem.*), a twin. In BEAUMONT and FLETCHER'S *Beggar's Bush*, we have:—

"*Hub.* Sure, I should know that gimmal.
Jac. 'Tis certain he—I had forgot my ring too."

SHAKSPEARE uses the word more than once. In *King Henry V.*, the French lord, Grandpré, disparaging the English troops, and speaking of "their poor jades of horses," says—

> "And in their pale dull mouths the gimmal bit
> Lies foul with chewéd grass."
>
> *Act* iv, *Scene* 2.

In that lovely creation of the great Poet, his *Midsummer Night's Dream*, the word "gimmal," or "jimal," is probably the correct reading for "jewel," as it is usually printed, in the following passage (*Act* iv, *Scene* 1), which occurs after the explanation of the mistakes of the lovers, occasioned by the pranks of the "knavish sprite," Puck:

> "*Hermia.* Methinks, I see these things with parted eye,
> When every thing seems double.
> *Helena.* So methinks:
> And I have found Demetrius like a jewel (gimmal)
> Mine own, and not mine own."

If the word was originally written "jimal," it might be easily corrupted by the transcriber into "jewel;" but the former is decidedly more in unison with the context, and "gemell" was suggested by Theobald.

HERRICK also has the word:—

> "Thou sent'st to me a true-love-knot, but I
> Returned a ring of jimmals, to imply
> Thy love had one knot, mine a triple tye."

In the following pages are described Rings which range over a long period of time, commencing with one which belongs to the age of the Pharaoh before whom Moses and Aaron wrought their "wonders in the Land of Ham;" and including examples of historical interest, and of rare artistic merit. Two rings, belonging to the Rev. James Beck, one, Roman, and the other, early English, and some of Mr. Waterton's fine Collection, are unique as well as valuable.

G. R. F.

Egyptian Rings.

A GOLD SIGNET RING, with oval cartouche, incised with a Scarabæus, &c., of Thothmes III. The date ascribed by the owner to this interesting memorial of the past, is B.C. 1500, a short time before the Exodus of the Israelites from the Land of Bondage, which is generally reckoned to have taken place B.C. 1491, during the reign of the Pharaoh of that time, Thothmes III., who was a prince of great energy, and of warlike character, and also an encourager of the Fine Arts, of which the numerous buildings erected by him are proofs. He reigned over Egypt thirty-nine years, and was succeeded by his son Amenophis II.

A PORCELAIN SIGNET RING, with a square bezel, having on the obverse a seated Cynocephalus, the emblem of the Lunar Deities, Chus, and Thoth, to which last deity Amenophis III. was very partial—See *Illustration*, FIG. 1. The Cynocephalus held a conspicuous place among the sacred animals of Egypt, being worshipped as the type of the god of letters, and of the Moon, which was one of the characters of Thoth. On the reverse of the bezel is the prænomen of Amenophis III., who was of the XVIIIth Dynasty, and flourished *circa* B.C. 1390. He was younger son of Amenophis II., and at the secession of his elder brother, Amoun-Toonh, reigned alone over Egypt, and was succeeded by his son, Rameses I.—See *Illustration*, FIG. 2.

FIG. 1.

FIG. 2.

A SIGNET RING, set with an oval stone, of a pale white colour, and incised with a lion, a scorpion, and a flower, of which the meaning has not been ascertained.—See *Illustration.* With the Egyptians the Lion was the emblem of strength, and the Scorpion was sacred to the goddess Selk.

A GOLD RING, from Thebes, with a revolving bezel of stone, with a green glaze incised with hieroglyphics implying,—"Protected by the living Goddess MUT." This was formerly on the finger of a mummy.—See *Illustration.* The great Triad of Thebes consisted of AMUN, Maut, or MUT, and KHONSO, who was the offspring of Amun-Re and Mut; and the three are said to signify "demiurge, intellect, mother, and created things."

A Massive SILVER SIGNET RING, from Thebes, with incised hieroglyphics, implying, Ptah—tetaufankh, a worshipper Ptah. The date ascribed to this ring is B.C. 900, which corresponds with the time of Ahab, King of Israel, and Jehoshaphat, King of Judah.—See *Illustration.*

A SIGNET RING, incised with an inscription, "Hen nek hel Et,"—May thy title remain.

A Signet Ring, of soap-stone, inscribed with hieroglyphics, implying "Union of Upper and Lower Country."

A Porcelain Signet Ring, with inscription, signifying the name of the Egyptian deity, "Amen-Ra," the Jupiter Ammon of the Greeks. The Egyptians were fond of wearing many rings. In the British Museum, the figure of a female (on the case which enclosed the mummy) has rings on the thumb and every finger of the left hand, three on the first finger, and two rings on the second and fourth fingers.

Exhibited by John Gadsby.

A Collection of Roman Finger Rings, formed by Mr. Joseph Warren, of Ixworth, Suffolk, of which the following are selections:—

A Gold Ring, set with an oval intaglio of dark red carnelian, on which is cut a quadriga, with Minerva urging the four horses at full speed; their action is very spirited. This engraving resembles many of the Roman coins of the Consuls, on one side of which was frequently a quadriga driven by Minerva, or Apollo, or a Victory; and Mr. Sachs has in his possession a silver coin of the Consul Pansa, on which the reverse is *exactly* like the impression on this ring. On the obverse of the coin is the head of the Consul, and inscribed—C·VIBIVS·PANSA. He flourished B.C. 48, and is always associated with another Consul, Hirtius, whom Shakspeare introduces by name, in *Antony and Cleopatra*, where Octavius Cæsar, alluding to Mark Antony as his absent "partner" in the triumvirate, then at Cleopatra's Court, invokes his return to Rome:—

> "Antony,
> Leave thy lascivious wassels. When thou once
> Wast beaten from Modena, where thou slew'st
> Hirtius and Pansa, consuls, at thy heel
> Did famine follow."
>
> *Act* i, *Scene* 4.

A Gold Ring, with an oval intaglio of brown chalcedony, cut with a nude figure of Bacchus, holding in one hand a *thyrsus*, and in the other a *cantharus*, or two-handled cup, which was sacred to that deity, and with which he is frequently depicted on antique vases and sculptures. In the great festivals, called Dionysia, from the Greek name of Bacchus, the *thyrsus*, or wand, tipped with the fir-cone, or pine-apple, was carried by male and female votaries, who gave themselves up to the most boisterous merriment, and the wildest orgies. The Romans used to steep the fir-cone in their wines.

A Gold Ring, set with a grey chalcedony, cut with a head, in profile, of Hermes, or Mercury, as evident from the *caduceus* carried by him. This implement has hitherto escaped the notice of those who have described the ring, which had been held to represent a female head, supposed to be meant for Faustina. This ring was found at Stowmarket, Suffolk.

A Massive SILVER RING, set with a circle of gold, on which is a raised onyx, having a representation of a figure, nude with the exception of the *pileus*, or felt hat, and a *chlamys*, depending from his shoulders, and he holds in each hand a vessel, one apparently a basket; the figure is supposed to represent Bacchus.—See *Illustration*, FIG. 1. The *chlamys* was a long narrow scarf, usually worn by a person when walking, by being passed over the left shoulder, and carried round the body over the right arm, but leaving the hands at liberty. On horseback, the scarf was fastened round the neck, the ends hanging behind the back. In hunting the wearer wrapped the chlamys round his left arm, when about to combat a wild beast.—See *Illustration*, FIG. 2.

FIG. 1.

FIG. 2.

A GOLD RING, set with a circular cameo of dark chalcedony, cut with the representation of a horse tied to the stump of a tree.

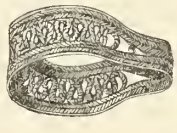
A GOLD RING, set with a light red carnelian, cut with a head, in profile, of a man, full bearded, his hair bound with a fillet of leaves, and his dress fastened by a fibula, on the right shoulder. The head has been conjectured to represent Hesiod.

The luxurious Romans sometimes wore a profusion of rings, for we learn from Martial that Charinus wore sixty at one time upon his fingers, and even kept them on when in bed. They also had rings for summer and for winter use. Many of these were very costly; that of Faustina was worth £40,000, and one of Domitia cost £60,000, of our present money.

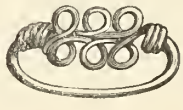
Exhibited by JOHN WARREN, of Ixworth.

A COLLECTION of FINGER RINGS, of the ANGLO-SAXON, and later Periods, in GOLD, SILVER, BRONZE, and JET, formed by Mr. JOSEPH WARREN, of Ixworth, Suffolk.

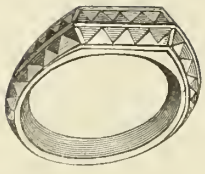
A GOLD RING, ANGLO-SAXON, in a very pure metal, of a pale colour, formed of open-work in a wavy pattern, of a fine cord; the margins also being corded work. This specimen was found, in 1851, near Coggeshall, Essex.



A BRONZE RING, ANGLO-SAXON, formed of a single piece of wire, the ends curiously twisted together. This specimen was found at Ixworth, Suffolk.



A SILVER RING, ANGLO-SAXON, bearing on the plain hoop the inscription, SIGERIE HET ME GEWIRCAN, in Anglo-Saxon characters, implying *Sigeri had me wrought.* It is considered to belong to the late IXth or early Xth Century.

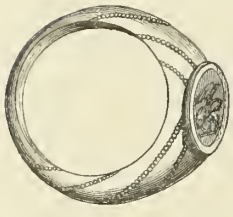


A GOLD RING, ornamented with a zig-zag pattern, from which it is presumed that the Ring belongs to the Anglo-Saxon period.

A GOLD RING, ANGLO-SAXON, made of a single piece of wire. This specimen was found in the Churchyard, at Ixworth, in 1855.

A SILVER RING, considered by the owner to be ANGLO-SAXON; the shield is punctured all over with small circles, and the ends of the wire are twisted together. This ring was also found at Ixworth.

A Large BRONZE RING, with spiral lines of beads, having been gilt. It was found at Ixworth, in April, 1852, and has upon its bezel the representation of a pelican feeding her young with blood from the breast, usually termed in Sacred Art, "the Pelican in her Piety," and adopted as a Symbol of the Redeemer shedding His blood for man. In reality the bird does not peck her breast for the sake of feeding her young, but she presses her bill against the pouch wherein the food is deposited, and which is thus obtained for her brood.



A BRONZE RING, found at Icklingham, Suffolk, in 1852. It has upon the bezel a representation of a dolphin.

A SILVER-GILT RING, found in a moat, at Gonville Hall, Wymondham, Norfolk. It is inscribed, with the angelic salutation— ✠ AVE MARIA GRA· each letter being placed in a separate compartment of the wavy pattern. This specimen is early mediæval.

A SILVER RING, with two hands joined, and inscribed with the sacred monogram, I H S, and the contracted inscription, N. R. I., set up over the Redeemer's Cross. On each side is a quatre-foil flower.

This Ring is regarded as a "Fede," or Betrothal Ring, and to belong to the XVIth Century, but it may be even much earlier in date, judging from the character of the letters.

A BRONZE RING, formed of a strap and buckle; it was found at Hethersett, near Wymondham, in 1845, and belongs to early XVIth Century. Round the hoop, on the outside, is inscribed, in mixed characters, an invocation to the Madonna:—MATER · DEI · MEMANTO. This inscription, more correctly spelt, "Mater Dei Memento," is found on other rings of the period; one in the possession of Mr. Davis, of Hampton, co. Oxon; and the same motto is often engraved on swords:

A SILVER CHARM RING, inscribed outside the hoop with the names, in small black-letter characters, of the "Three Kings of Cologne"; small roses between;—Caspiar, Melchior, Baltasar. This ring, which was found at Great Yarmouth, in Norfolk, is of the XVth Century, and belongs to the class of rings so frequently inscribed with the names of the Magi, or Wise Men of the East; a very popular theme, their names being considered to act as a talisman against diseases. The bones of the Three Kings were carried off from the church of St. Eustorgio in Milan, by the Emperor, Frederic Barbarossa, in 1162, and presented by him to the Archbishop of Cologne, who had accompanied him in his wars, and by whom the relics were placed in his stately Cathedral, where they have always attracted great notice. Their shrine was magnificently adorned with precious stones, and the skulls of the Kings have their names inscribed in rubies. On the front of the shrine are the following monkish lines:—

"Corpora sanctorum recubant hic terna Magorum;
Ex his sublatum nihil est, alibive locatum."

As this inscription was evidently placed as a protest against rival claims being set up, in other localities, to the possession of similar relics of the Kings, a practice well known to obtain in respect of other Saints, the following *free* translation may be allowed to express the meaning of the couplet:—

"Three bodies of the Sainted Magi here
Repose; none of their relics hence
Have e'er been ta'en; such, if display'd elsewhere,
As theirs, are only a pretence."

A Massive BRONZE RING, plain, with octagonal sunk bezel, on which is inscribed the sacred monogram, rudely cut, ꝟ ꝧ ꝛ.

Several WEDDING RINGS, inscribed with mottoes, as—

"God above increase our love."
"God alone made us two one."
"God above continue our love."
"God's Providence is our inheritance."

This last motto is very like that formerly adopted by the Boyle Family, Earls of Cork, "God's Providence is my inheritance."

A Gold Ring, found at Hethersett, near Wymondham, Norfolk, in 1845. Around the

hoop is a contracted inscription:—

✠ REX · EST · AIA · LEGIS ·

which may be rendered, "The King is the soul (anima) of the Law;" the words are separated by crosses, four-leaved and five-leaved flowers. This ring, of the XVIth Century, is believed to be one of the "Presentation Rings," expected to be given by a Serjeant-at-law, on his being raised to that dignity, to certain personages of high rank, to the amount of £40 in all; such rings were always inscribed with a motto. In the *Proceedings of the Archæological Institute*, vol. xv, Mr. W. S. Walford has given an interesting account of Serjeants' Rings of XVIIth Century date, and quotes some of the inscriptions. One is—"Ex æquo et bono"; another is—"Imperio regit unus æquo"; this ring weighed 35 grains. The rings of the Attorney-General and Solicitor-General to Charles I., when Prince of Wales, are noticed; that of the former (Walter) was inscribed "Regi legi servire libertas," and of the latter (Trevor) "Stat lege Corona."

A Large Jet Ring, from its size apparently intended to be worn on the thumb. It has on the front a rude representation of the Saviour extended on the Cross, and within a double circle are the words—✠ FEARE · GOD ✠. This ring was found on the heath at Nettishall. Jet was held in esteem among the ancients for personal ornaments; and in this country earrings and other decorations, made from this material, have been found in graves and tumuli of a remote period.

A Small Gold Ring, plain; on the outer margin is inscribed, in early mixed capital letters:—

IESVIDUNDA:

this contraction may be intended to stand for "Je suis d'un d'amis."

Ben Jonson, in one of his Comedies, gives a good illustration of a wedding ring, inscribed with a posy. The "parson, Palate," is required to perform a hasty wedding, out of canonical hours, and, at length consenting, he tells the intended bridegroom, "Compass, a scholar:"—

"I will do it for you,
Have you a wedding ring?"

To which Compass replies,—

"Ay, and a posie;
Annulus hic nobis, quod scit uterque, dabit."

Whereupon the parson exclaims, reading and explaining it:—

"Good!
This ring will give you what you both desire,
I'll make the whole house chant it, and the parish."
The Magnetic Lady, Act iv, *Scene* 1.

Exhibited by John Warren, of Ixworth.

A COLLECTION of RINGS, belonging to the Rev. JAMES BECK, M.A., Rector of Parham, Sussex. The Specimens have been engraved, for the first time, for this Work.

A RING, with an intaglio of a rare type, which was purchased at Rome, in 1857, by the Exhibitor, and mounted in a plain gold setting of the period, by Signor Castellani, of Rome. The intaglio, a pale bright yellow sard, represents the skeleton of a man issuing from an Urn (the grave), of which it holds back the cover with one hand, and with the other gathers a branch from a palm-tree (a token of victory), before returning to the sepulchre. At the foot of the Urn, which is fluted in the neck, and engraved on the body with torches and plants, are deposited the helmet, sword, and shield of the figure, which is therefore supposed to represent a warrior, or "Posthumous Fame."

The cutting of this subject, though minute, is exquisitely done, and the whole will bear the closest scrutiny through a powerful glass; and to give a better idea of its character, the illustration of the intaglio is enlarged to twice the size of the original. This most valuable and interesting example may be ascribed to the IInd or IIIrd Century, and was probably the work of a Greek artist.

A Massive GOLD RING, of the purest gold, without any alloy, and most exquisitely chased with roses and trefoils, and with three lozenge-panels, wherein are represented the Holy Trinity; the Virgin and Child; and a Saint nimbed, probably intended for St. Peter, or for Joseph.

On the inside of the hoop is engraved, in small old English text of an early character, the following couplet:—

"Most in mynd and in myn hertt
Lothest from you ferto departt."

Although this ring is massive, it is of small diameter, and therefore was intended to be worn by a female; and it is almost certain that it was a love-gift from King Henry II. to his mistress, the beautiful Rosamund Clifford, by whom he was father of the celebrated William Long-sword, Earl of Salisbury. The ring was found in the ruins of Godstowe Priory, where "Fair Rosamund" died, and where the following lines were inscribed upon her tomb:—

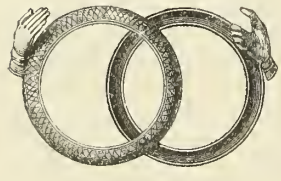
"Hic jacet in Tumba ROSA MUNDI, non ROSA MUNDA,
Non redolet, sed olet, quæ redolere solet."

This famous beauty was placed by the King in a bower, or labyrinth, constructed by him, at the royal domains of Woodstock, to shield her from the jealous scrutiny of his Queen Elinor, but being discovered by her, Rosamund was, according to one story, poisoned by the Queen, or, as another version states, was obliged to take the veil at Godstowe. The style of the chasing on the ring, and of the inscription, corresponds to the time of Henry II., and the admixture of sacred subjects with worldly thoughts is quite in accordance with the spirit of the times. The Rose is probably a compliment to the "Rose of the World." This may be regarded as one of the finest rings in existence, and the engraver has done justice to it.

A Fine GOLD RING, set with a carbuncle, or dark ruby, which has been pierced, and afterwards plugged with gold. The shoulders are ornamented with fruit and foliage, and trefoisl

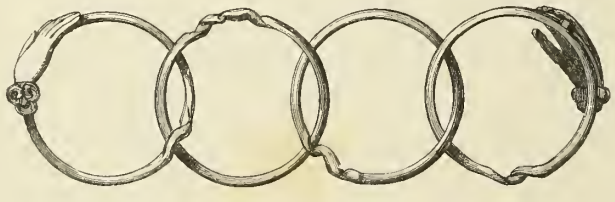
remarkably well designed, and in high relief. This ring, which is in the style of the XIVth Century, was dug up at Pulborough, in Sussex.

A GOLD RING, set with a small pink ruby, the shoulders chased and enamelled. It was found on the Camp Field, near the church at Sullington, in Sussex, the site of the Old Manor House. Sir William de Covent, whose cross-legged effigy, representing him in chain-armour, still remains in the church, was Lord of the Manor, temp. Hen. III.



An Italian GOLD GIMMAL, or BETROTHAL RING, chased. The lower part of the hoop is formed with a *Fede*, or symbol of two hands joined, when the ring is closed. This is an example of the interesting class, called "Gimmal Rings."

Three PUZZLE RINGS; one of silver, is formed of nine hoops, interlaced; another of three; and the third, of which the illustration is herewith given, is of four hoops, which the view



represents laid open. It requires some skill to re-adjust them, and when the ring is closed the hands conjoin as seen in the second illustration. This ring, which is Gold, is evidently a Betrothal Ring.

TWO Exchange BETROTHAL RINGS, from Naples, having two hearts ensigned by a crown, showing the sovereignty of Love over the heart: XVIIth Century.

A GOLD BETROTHAL RING, having two hearts joined, and ensigned by a crown; they are set with *marquisettes*. English, XVIIIth Century.

TEN Plain Gold BETROTHAL RINGS, having posies, or mottoes, engraved within the hoop, such as the following:—

"Knitt in one by Christ alone."
"In Christ and Thee, My comfort bee."
"Wee joyn our love In God above."
"God above send peace and love."
"Joined in one By God alone."
"I have obtained whom God ordained."
"As God decreed, So wee agreed."

These nuptial tokens, sometimes called "Gipsy Rings," appear to have been much in favour in the XVIIth and XVIIIth Centuries.

A Plain GOLD RING, set with a large pink ruby, uncut; the shoulders are pierced with small holes.

A Small GOLD RING, with the symbol of two hearts ensigned with a crown, and set with pearls and emeralds. It is the *fac-simile* copy of a Ring said to have been a gift from Mary Stuart, Queen of Scots, when she was imprisoned at Fotheringay, to one of her attendants, in whose family it was preserved, until it came to the present owner from the last descendant.

We find many interesting examples of bequests of Rings. In the will of Joan, Lady Cobham of Sterborough, dated 1369:—"I bequeath to Reginald my son a ring with one diamond. . . . Also I bequeath to Joan my daughter one ring with a ruby and 17 diamonds set round the ring. . . . Also I give to the Lady Alice a nun of Barking a ring with a sapphire of antique work, and 20^{s} sterling." In the will of Lady Cobham's daughter-in-law, Eleanor Maltravers, widow of Sir John Arundell, and second wife of Reginald, second Lord Cobham, proved Jan. 16, 1404–5, is the bequest:—"Also I bequeath to my Lady of Kent a ring of gold with my best sapphire." In the will of Elizabeth, daughter of Sir Henry Norbury, Kn^{t}, and the widow of Sir William Uvedale, Kn^{t}, are the items:—"I bequeathe to Robert my sonne iii Ringes of goold, the oon with a Safir, another with a square Dyamant, the thirde a hoope of goold with the which I was wedded to the said Sir Thomas Uvedale his fader. . . . Item another Ringe enamelid with a roose of Rubies therein." In 1567 William Uvedale, Esq., in his will, "Item, I do gyve and bequeath unto my brother Thomas Uvedale my golde ring that is my seale."

Exhibited by the REV. JAMES BECK, M.A.

A DACTYLIOTHECA, or Collection of nearly FIVE HUNDRED FINGER RINGS, and SIGNETS, formed by EDMUND WATERTON, Esq., F.S.A., of Walton Hall, Wakefield. The following selections, from among many other examples of great beauty and rarity, have been made to illustrate the respective periods and styles of the Rings in this fine Collection.

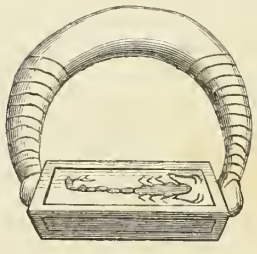
EGYPTIAN RINGS.

A SILVER RING, with a revolving bezel of carnelian, representing the symbolical right eye.

A SIGNET RING, of grey porcelain, with a scarab, and royal prænomen, followed by the title, "Beloved of Ammun-Ra."

A SILVER RING, with a revolving bezel, on which is a representation of Hathor and Child, within a circle of lotus flowers.

A GOLD RING, finely engraved with a representation of Hathor and Child. In Coptic Hathor, or Athor, signifies the Night, and is the same divinity as the Venus of the Greeks. Thus in the Orphic hymn,—"I shall sing the Night, mother of Gods and Men, the original of the creation, whom we shall call Venus."



A Massive SIGNET RING, with a large square revolving bezel of Porcelain, with the prænomen of "Amenothat son of Amenoph III., of the XVIIIth Dynasty," who eventually reigned over the whole of Upper and Lower Egypt, and was father of Rameses I.—See *Illustration.*

A GOLD RING, set with a revolving scarab of Porcelain, partially encased in gold; this ring is very massive.

A GOLD RING, set with a revolving scarab, partially encased in gold; the hoop is remarkable as being formed of wires plaited together. This specimen is from Sardinia, and is considered to be Egypto-Phœnician.

ETRUSCAN RINGS.

A Massive GOLD RING, with the figures of Hercules and Juno, placed back to back on the hoop, having their arms raised above their heads. Hercules grasps with his right hand the *nodus*, or knot, which Juno grasps in her left hand, and with her right she holds the *zoné*, or girdle, which Hercules retains with his left hand; and between is embedded a small scarab.

Hercules is covered with the skin of a lion, and Juno with that of a goat. This is perhaps the finest Etruscan ring in existence, and is described as a betrothal, or nuptial ring, by the learned Padre Gerucci, of the Sacred College, in the *Bollctino Archæologico of Rome*, for 1858, pp. 49, 50. It was purchased in 1857, in Florence, of the Avvocato Rusca, who stated that he obtained it from a villano in the Maremma. Weight, 475 grains.

A GOLD RING, with a mask repoussé; a very remarkable and fine specimen.

A Large IRON RING, gilt, set with a long and fine paste. It was found on the hand of a skeleton in a tomb, 1855, at Chiusi.

A BONE RING, covered with gold; found at Brucciani, in 1860.

"The Etruscans were marvellously cunning goldsmiths, in which art their skill has never been surpassed. They had a peculiar method of fusing and joining metals without the use of solder, and this is the secret how to detect Etruscan jewellery in its genuine state. Gem-engraving was practised with them at a very early period; it was rude at first, but subsequently of such a nature as to rival that of Greece. The Etruscans rarely worked in cameo; this collection, however, contains an example, but in a modern setting. Rings of extraordinary beauty are found in the tombs of Etruria; in fact they abound, yet seldom do two occur of the same design or pattern. Silver rings are rarer than those of gold; iron and bronze are for the most part gilt."—E. W.

GREEK RINGS.

A Bronze SIGNET RING, finely engraved with a subject,—a Philosopher seated. Four other rings of this class are in this Collection. "The Greeks are supposed to derive the use of the ring from Asia Minor. As no mention is made in Homer of rings, Pliny concludes that in those days they were unknown. As with the Egyptians, the primitive use of the ring was to serve as a signet, hence to prevent fraud Solon enacted a law that no seal engraver was to keep by him the impression of a ring he had cut; whilst Pythagoras, out of reverence, forbade the images of gods to be worn on rings. In the earlier ages the rings were all of metal, then stones were set in them. The art of gem-engraving became in consequence much cultivated, and the Greek engravers arrived at a high degree of perfection in it. No gems certainly known to be of the Pheidian period exist. It is believed that gems were not mounted in rings prior to the LXII Olympiad. Alexander the Great appointed Pyrtogeles to be his engraver in ordinary, and alone to execute his portrait in gems, just as Apelles and Lysippus in marble. Greek rings occur of gold, of silver, and of bronze; women wore them of ivory and amber. The Greeks wore their rings generally on the annular or fourth finger of the left hand."—E. W. "The first artist who is mentioned as an engraver of stones is Theodorus, the son of Telecles, the Samian, who engraved the stone in the ring of Polycrates."—Dr. W. SMITH'S *Dict. of Greek and Roman Antiquities.*

ROMAN RINGS.

An IVORY RING, gilt, with the head of Jupiter Serapis in relief. PLINY says (xxiii, 1)—"Jam vero etiam Harpocratem statuasque Ægyptiorum numinum in digitis viri quoque portare incipiunt." "And now even men also began to wear on their fingers Harpocrates and the figures of Egyptian deities."

A very small GOLD RING, set with an onyx cameo, and probably intended as a votive ring for the finger of some household god, as it only weighs $2\frac{3}{4}$ grains.

A GOLD RING, made to serve as a whistle; it was found on the Aventine Hill, Rome. Mention is made in the *Archæologia*, vol. viii, p. 430, of a Roman ring, which had a whistle on one side.

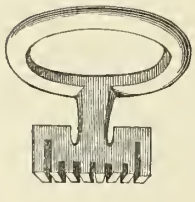
A BRONZE RING, of which the bezel is ornamented in *champ-levé* enamel.

A GOLD DUPLEX RING, on which two palm-branches are engraved. Mr. Waterton suggests that it may have been a reward for military valour, quoting the inscription on a monument to the memory of a Roman soldier, to whom a golden chain and duplex ring were awarded for his courage:—"ob virtutem torqui aureo et annulo duplici donato."

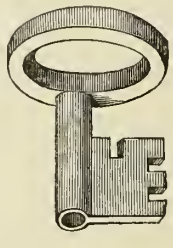
A GOLD QUINTUPLE RING, set with two sapphires, and three garnets; one of the sapphires is inscribed with the word EVME.

A GOLD RING, set with an intaglio, on a garnet; the subject is a *Caliga*, the strong and heavy boot, armed with short spikes to the soles, as worn by the Roman common soldiers and centurions, but not by the superior officers. The Emperor Caius Caligula received his cognomen, when a boy, in consequence of wearing the *caliga*, to inure him to the hardy life of a common soldier.

THREE ROMAN KEY-RINGS, which the owner suggests may have been worn by slaves,



quoting from Seneca, *de Irâ*, c. 25:—"Quid enim est, cur tussis alicujus . . . nos in rabiem agat . . . aut *clavis* negligentia *servi* manibus elapsa." As the different departments in a Roman household were under the charge of confidential slaves, no doubt such keys belonged to the "servi" who had the care of the store-rooms, wine-cellars, or wardrobes of their owners, and of the cabinets which contained jewellery, or articles of value. Key-rings have been found in London, Lincoln, York, and other old Roman cities.



A RING, set with a gem, having a horse's head and a shield, inscribed with the name of one of the Gens Claudia. A horse's head was frequently used as a representation of death, as it signified departure.

A Massive GOLD RING, set with an onyx intaglio; this has evidently been the ring of an Eques, or Roman Knight. The right of wearing a gold ring, the *jus annuli aurei*, for a great length of time, was the exclusive privilege of Senators, Magistrates, and persons of the Equestrian Order; whilst those of inferior degree only wore iron rings. "During the Empire the right of granting the *annulus aureus* belonged to the Emperors, and some of them were not very scrupulous in conferring this privilege. Augustus gave it to Mena, a freedman, and to Antonius Musa, a physician."—Dr. W. SMITH. The Consul PLINY, in one of his Epistles (to his friend Montanus, viii, 6), is very indignant at this privilege having been granted by the Senate to one Pallas, who was first a slave in the court of Claudius Cæsar, and made free by him, and for whose fidelity to that Emperor and his Consort Agrippina, the obsequious Senate decreed to Pallas, "the honours of the Prætorian ornaments." PLINY thus severely comments upon this act:—"Not to mention their offering to a slave the Prætorian honours, they were slaves themselves who made the offer; not to animadvert upon that part of their decree which says, that Pallas ought not only to be entreated but compelled to wear the golden ring; no doubt it was not consistent with the dignity of the Senate that a person of Prætorian rank should wear an iron one," &c. In the time of the Emperor Trajan, A.D. 98–117, every Roman citizen who possessed a property qualification to the amount of 400,000 sesterces (about £3,230 of our money), was entitled to be enrolled in the Equestrian Order, with the privilege of wearing the ring of gold. Thus the Consul PLINY writes to his friend and former school-fellow, Romanus Firmus, wishing to contribute to the advancement of his honours:—"The rank you bear in our province as Decurio is a proof that you are possessed at least of an hundred thousand sesterces; but that we may also have the satisfaction of seeing you a Roman Knight, I present you three hundred thousand, in order to make up the sum requisite to entitle you to that dignity."—Book I, l. xix.

A Small GOLD RING, set with an intaglio of the Emperor Augustus, which is remarkable for being cut to the shape of the head, and embedded in the bezel. Mr. Waterton says,—"This has been a child's ring. The children of those who possessed the "jus annuli aurei" seem to have had the privilege of wearing rings."

A GOLD RING, set with two uncut diamonds, late Roman, and a very rare example, probably IVth or Vth Century. "Another ring of this sort, but set with one diamond, is in the British Museum."—E. W.

A HOOP RING, of Oriental *lapis-lazuli*, with a head in relief. A portion of the hoop having been lost, its place has been supplied by gold. It was found near Rome, in 1857. Another ring of this class, but of plasma, is in the Collection.

THREE ROMAN NUPTIAL, or BETROTHAL RINGS, one is of gold, having the *Fede*, or two hands joined, called by Baronius the "hieroglyphicum concordiæ et amoris;" the second is of silver, set with an intaglio of the same device; and the third ring, entirely of silver, having also the *Fede*, is inscribed—NIKAS. "It appears that at least during the imperial period the man put a ring on the finger of his betrothed, as a pledge of his fidelity. This ring was probably, like all rings at this time, worn on the left hand, on the finger nearest to the smallest." —Dr. W. SMITH'S *Dict. Greek and Roman Antiq.*

THREE Small GOLD RINGS, worn by the children of those Romans who possessed the right of wearing a gold ring. One of these rings has upon it an engraved carnelian.

A Large RING of AMBER. On the shoulders are two genii; one is winged and covered with the spoils of a lion; the other genius is carefully holding in its hands an object, apparently a torch. Their feet rest on leaves, or rather on a shell with two mouths. Father Garucci, of the Sacred College, considers that this ring is a very rare example, and in his account of it states his opinion that it is a mortuary ring.

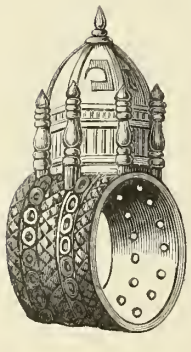
A Large GOLD RING, set with a rare onyx, of five strata; the bezel is shaped to represent the human eye, and the onyx forms the pupil. This splendid and *unique* ring was formerly in the Ferjérary Collection (found in Hungary); subsequently it passed into that of Mons. Fould, at whose sale in 1860 it was secured by Mr. Waterton. It weighs 1,008 grains. Isidorus says,—"Multi etiam Romanorum præ gravitate annulum gestare in digito abstinuerant." Many also of the Romans left off wearing a ring on the finger on account of the weight. This ring is described and figured in the *Bollctino Archæologico of Rome*, for 1854, p. 113.

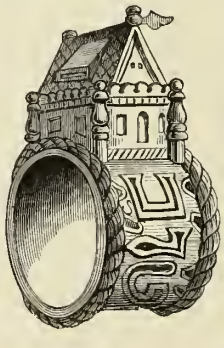
TWO RINGS, of GOLD, having on the bezel, in one case, a Greek inscription, *Alcthi Zesais;* and in the other, one in Latin, ITERE FELIX (*sic*, for utere). Mr. Waterton says,—"I am of opinion that the posy ring is of Roman origin. Many intaglie, with short mottoes, in Greek and Latin, are found mounted in rings; each class of these may be termed Roman, for the Romans employed Greek for inscriptions, as French was used in England in the XIVth and XVth Centuries. Sometimes the motto is cut in the metal."

BRONZE RINGS, with numerals varying from L to C. "They are presumed to have been military rings, and worn by the soldiers, possibly as a company number. The word *numerus*, used for cohors, appears in Tacitus and other authors. It seems to have signified strictly the muster-roll, whence the phrases, *referre in numeros,—distribuere in numeros.* In Rome these are called legionary rings, as indicative of the legion to which the wearer belonged; but this term is a misnomer, for at no period did the legions exceed 28."—E. W.

HEBREW RINGS.

SIX LARGE RINGS, of various forms, made for the use of the Synagogue, where they served in the celebration of the marriage ceremony, being placed on the fingers of the couple at a particular part of the service. They have all the same sentence engraved on them in Hebrew characters,—MAZUL · TOUB, *God be with you;* or, *Good luck to you,*—and they are variously ornamented with tracery and tabernacle work, as seen in the two illustrations, which are evidently meant to represent Synagogues with some architectural pretensions, one having the Gothic character of European churches, the high-pitched gable, and the other borrowed from the mosque of Byzantine type, as seen in the dome.





A SIGNET RING, set with a jacinth *en cabochon;* a rare example. "The device would appear intended for a vine leaf in a modius, surrounded by the legend, in distinct Hebrew characters, HELULU BAR COSSAH,—Helel the son of Cossah. It is of the Vth or VIth Century, and furnishes one of the very earliest instances known of the use of modern Hebrew characters." —E. W.

EARLY CHRISTIAN.

A GOLD RING, with a silver bezel, on which is cut an elaborate symbolical representation. "The holy Church is represented by a pillar, on which are figured twelve dots, which denote the twelve Apostles. Three steps thrice repeated lead to the pillar; they symbolize the "lavacrum regenerationis," which was formerly received by three immersions, and three interrogations (*Cyrill. Hicrosl. Cat. Myst.* 11), and three replies given by those who were being baptized. The Lamb with the XP., and encompassed by the nimbus, standing on the pillar, denotes our blessed Lord, who unites in one body the Church of the Circumcision, and the Church of the Gentiles, represented by two lambs, which look up to him. The two doves signify the Church militant and the Church triumphant; and the eight palm branches on the top the Beatific Vision; for the Holy Fathers frequently say that the number eight denotes the *Sedes Beata* (*St. Joh. Chrys. Hom. in Ps.* vi.)."—E. W. The above is a brief version of the elaborate explanation by Padre Garucci, S. C., in his edition of the *Hagioglypta Maccarii*, p. 222. The early Christians, as a distinction from Heathen devices, adopted symbols expressive of their faith, as the dove, palm branch, vine, anchor, fish, lamb.

LOWER EMPIRE AND BYZANTINE.

A Small GOLD RING, set with a Sapphire, *en cabochon;* the shoulders are pierced, and ornamented with niello. This is an early example of niello-work.

A GOLD SOLIDUS, of the Emperor Flavius CONSTANTINUS IV., surnamed Pogonatus, or Barbatus, A.D. 654–684. The coin is mounted as a ring; on the hoop is inscribed in niello—✠ BARINOTA, which is supposed to signify the name and calling of a person; *i. e.*, Bari the Notary. The Notarii were in reality short-hand writers, famous even in the time of Cicero for their skill in rapidly taking notes of debates and orations. Many of the Roman authors allude to their dexterity. Thus MARTIAL, in one of his Epigrams, declares that their hand was swifter than the words which they took down:—

> "Currant verba licet; manus est velocior iliis:
> Nondum lingua suum dextra peregit opus."
> Swift though the words, the pen still swifter fled,
> The hand has finished ere the tongue has said.

That which at first was the office of slaves, afterwards of freedmen, became in time an occupation with nobles, and the Emperor Trajan was a proficient in short-hand writing. At length the title of *Notarii* was applied to the Private Secretaries of the Emperors, in which capacity Bari might stand to Constantinus IV.

A Massive GOLD RING, the bezel representing two birds, probably intended either for doves, or peacocks.

A GOLD RING, set with a blood-stone intaglio of St. Theodore.

MEROVINGIAN RINGS.

A GOLD RING, with a circular bezel, formed of sixteen garnets *in cabochon*. The chief feature in Merovingian Rings is that the bezels are for the most part circular, and of considerable projection.

A GOLD RING, the bezel circular, and set with smooth cut garnets, after the manner of *cloisonné* enamel. Mr. Waterton says,—"The Merovingians were fond of employing precious stones for the ornamentation of their jewellery, and frequently in such a manner as to represent cloisonné enamel."

EARLY GERMAN.

A GOLD RING, found in a grave at Weisskirchen, in 1851. It belongs to the early part of the XIIth Century.

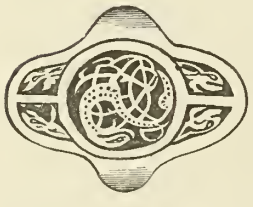
ANGLO-SAXON RINGS.

A Massive so-called TORC RING, being formed of four wires plaited together.

A Massive GOLD SIGNET RING; the bezel, circular, representing the bust of a man, inscribed with the name, + AVFRET, or ALFRET. It was presented in 1857 to Mr. Waterton, who says,—"May this be a form of ALFRED?"

A Curious TRIPLE RING, of Silver, found in Kent.

A SILVER RING, found in the Thames, at Chelsea, in 1856, and believed to be a unique example. It is described as "an elongated oval with a circular centre; within the circle is the conventional figure of a dragon, surrounded by four convoluted ornaments, reminding one of the prevailing enrichments so lavishly bestowed on old Runic ornaments, at home and abroad. Four quaintly-formed heads of dragons occupy the triangular spaces above and below this centre. The ground between the ornaments has been cut down, probably for the insertion of niello or enamel colour." The ring is considered to be of North-Saxon workmanship.



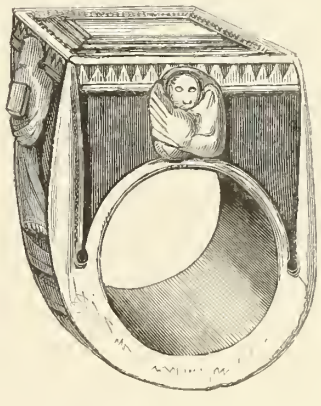
A Massive GOLD RING, of circles and lozenges alternately, nielloed, which has on the

hoop the name of ✠ ĀLHΣTĀ ✠. This is the ring of the celebrated Alhstan, who was Bishop of Sherborne from A.D. 823 to 867. This prelate was chief adviser to King Ethelwolf, and led his armies as well as his councils. In Ethelwolf's charters this Bishop's name is frequently seen next to that of the King himself, or immediately after that of the Archbishop.—"Ego Alhstan ep̄s consensi et superscripsi." A.D. 141.—RYMER, *Fœdera.* This ring, which is in very good preservation, weighs more than an ounce, being in fact 546 grains.

PAPAL RINGS.

A Large RING, copper gilt, with the arms of Condulmerio, of Venice, and the name of the Pope of that family, EVGENIVS IV. (A.D. 1431–1447). A duplicate of this ring is described in Mr. O. Morgan's series in these pages.

TWO LARGE RINGS, copper-gilt, with the arms of Piccolomini in high relief, and the name of the Pope, PIUS II., of that family, the learned Æneus Sylvius, A.D. 1458–1464. On the four sides are the evangelistic symbols, and on one side the cross-keys, from the bows of which hangs a shield of arms, viz., on a cross five crescents, for Piccolomini. The following sayings have been attributed to this learned and excellent Pontiff:—"That God's friends enjoyed both this life and that to come." "That without virtue there was no true joy." "That it is necessary that he who governs many should himself be ruled by many." "That there was grave reason for prohibiting priests to marry, but greater for allowing it again." "That a man ought to take as much wine as would raise, and not overwhelm him." "That men ought to be presented to dignities, not dignities to men." A duplicate of this ring is described in Mr. Morgan's series.

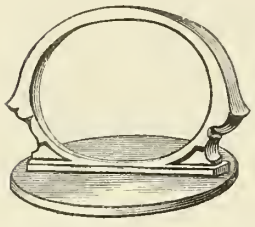


A Large RING, with the bezel in form of a rose, repoussé and hollow, and having the symbols of the four Evangelists. On the hoop, which is also repoussé, are shields twice repeated, with the arms of the Della Rovere family, and the name of the Pontiff of that house, SISTVS I (V), who reigned A.D. 1471–1484. The duplicate of this ring is not in Mr. Morgan's valuable Collection.

A Large RING, with the arms of Colonna, and the name of the Pope of that family, MARTIN V., Otho Colonna, who reigned A.D. 1417–31. There is no duplicate of this ring in Mr. Morgan's series.

A GOLD RING, set with a large octagonal sapphire; it belonged to the Sovereign Pontiff, Benedict XIV. (Lambertini), A.D. 1740–1758, and was presented to Mr. Waterton by the Prince Doria Pamphili, of Rome, in 1857.

A GOLD RING, of the XVIth Century, with a blood stone intaglio; the subject is



St. Peter seated in a boat, drawing in a net. This is a rare example; it has been prepared to serve as the "Fisherman's Ring," but has never been used, not being inscribed with the name of a Pope.—See *Illustration.* The Sovereign Pontiff, in his promotion to the See of St. Peter, receives no ring, being already invested with the episcopal insignia. Neither does he receive a ring at his coronation. The "Annulus Piscatoris," or Ring of the Fisherman, is so called because it represents St. Peter, the Prince of the Apostles, seated in a boat, and drawing a net from the waters. The first mention of it occurs in 1264. Writing to his nephew from Perugia, on the Feast of Saints Perpetua and Felicitas, Clement IV. says,—"Non scribimus tibi, neque familiaribus nostris sub bullâ, sed sub piscatoris sigillo quò Romani Pontifices in suis secretis utuntur."—"We do not write unto thee, neither to our intimate friends under the *bulla,* but under the Fisherman's seal, which the Roman Pontiffs use in their private matters." In the XVth Century it began to be attached to those documents called "Briefs Apostolic." On the death of every Pope the Ring of the Fisherman is broken, and a legal deposition of the fact made by a notary. A new one, but without a name, is prepared for his successor, and sent to the Conclave, to be in readiness. Strictly speaking, the Ring of the Fisherman may be said to be the Papal ring of investiture. For as soon as there has been a favourable result of the scrutiny of votes, and before the Pontiff elect receives the homage of the assembled Cardinals, the Cardinal Camerlingo (Chamberlain) approaches the Holy Father, and, putting the Ring of the Fisherman on his finger, asks his Holiness what name he will assume. The Pontiff replies, and taking off the ring, gives it to the first Master of the Ceremonies, whilst the Cardinal Camerlingo proceeds to the balcony of the Quirinal, and proclaims the new Pontiff in these words:—"Habemus pontificem, eminentissimum et reverendissimum Cardinalem N——, qui nomen N—sibi imposuit."—E.W.

EPISCOPAL RINGS.

A GOLD RING, set *à griffes,* with an antique cameo of plasma, or root of emerald, and

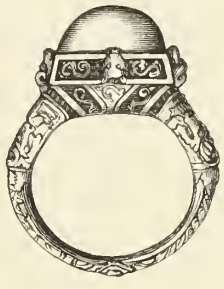
representing a female bust; XIIth Century. It was found a few miles from Oxford, in 1857. Mr. Waterton suggests that the head may be intended for "either Our Blessed Lady, or some female saint," Camei, prior to the decree of Pope Innocent III. (A.D. 1198–1216), were worn in episcopal rings. Thus in the inventory of the rings and pearls collected by Henry III. for the shrine of St. Edward the Confessor, mention is made of "1 chamah in uno annulo pontificali."—*Rol. Pat.* 51 Hen. 3.

A GOLD RING, set with an uncut sapphire; the bezel is in the shape of a star, and on each of the shoulders of the hoop is a garnet; XIIth Century.

A GOLD RING, set with a very small emerald; XIIIth Century. The use of an episcopal guard ring is thus explained in the *Sarum Rituale*:—"Tunc sedendo episcopo diaconus chirothecas manibus imponet, et annulum pontificalem magnum unico cum parvo et scricturi annulo ad tenendum fortius super imponet."—"Then the bishop being seated the deacon places gloves on his hands, and a large pontifical ring, together with one of smaller size, in order to secure the other more firmly."

A Large PONTIFICAL RING, of Gold, nielloed; Italian work, XIVth Century. This ring is one of the earliest specimens of episcopal insignia; in its primitive form it was a signet, and until the introduction of large official seals the ring of the bishop was his signet, which is fully proved by many charters of the VIth, VIIth, and VIIIth Centuries, quoted by Mabillon and other writers. The device on the ring appears to have been selected at the pleasure of the wearer. Sometimes the ring of the bishop was called the "annulus ecclesiæ." In 1198, Innocent III. ordained that henceforth the bishops' rings should be of gold, plain, and solid, and set with a gem on which nothing was to be engraved.

An IVORY RING, belonging to an Abbess. The bezel is engraved as a signet, with the sacred monogram IHS, having above it the pastoral staff, and below is the crozier.



A GOLD RING, of the finest Italian workmanship; the shank or hoop terminates in two griffins' heads; the stone is secured by four clamps or *griffes*, formed of lions' heads. The hoop and bezel are beautifully tooled; but unfortunately the original stone has been removed, and in consequence the lions' heads have been filed down. It has been reset by an amethyst; XIVth Century. Mr. Waterton says,—"This is one of the finest mediæval rings known to me."

A GOLD RING, set with an uncut sapphire; XIVth Century.

The BRASS MATRIX of the Seal of St. Charles Borromeo, Archbishop of Milan, mounted in a silver setting as a ring. It has the armorial bearings of the Borromeo family, which are surmounted by a Cardinal's hat, and surrounded by the legend:—

S. CAROLI . S. R. E. CARD. BORROMAEI.

As the ring was necessary to the investiture of a bishop, so he was deprived of it when deposed from his office. In the metrical romance of *King Athelstan*, written in the XIVth Century, that Monarch banishes an Archbishop who has incurred his displeasure, telling him:—

"Lay down thy cross, and thy staff,
Thy miter, and thy ring, that I to thee gaff;
Out of my land thou flee."

ICONOGRAPHIC AND SIGNET RINGS.

A Bronze Ring, with sigla, or monogram; the hoop is inlaid with silver; Vth Century.

A Small Gold Signet Ring, with a crest, helmet, and shield, which are exquisitely sunk in the gold. Italian, XIVth Century.

A Silver Ring, set with a jaspar intaglio of a grillus, or chimæra, surrounded by the legend,—S. FR. DE. COLVMPNA. First half of XIVth Century. In the Colonna Pedigree, published in Litta's *Famiglie Celebri*, is named Francesca, the son of Peter Colonna, who is mentioned in a deed of 1350, as the Signor di Gallicano. The Colonna family belonged to the Ghibelin party, in opposition to the Guelphs, and was one of the most renowned and powerful houses in Italy. Old Stephen Colonna, the friend of Petrarch, has been called a "hero worthy of antiquity."

A Silver Ring, with octagonal bezel, bearing on the edges two names, and as usual in Italian rings the letters are left in relief, and the cut-away background is filled with niello. In

the centre is the device of two stars, divided by a bar. The names are—CATARINA . NICOLA., and they read from left to right. It has been suggested that this may have been the wedding ring of Cola di Rienzi, Tribune of Rome, or his wife, or at least worn by one of them; and the grounds on which this suggestion is founded are as follows:—The ring is of that date, *circa* 1320–1340. The names, CATARINA (DI · RASELLI), and NICOLA (DI · RIENZI). Rienzi had no armorial bearings, neither had Catarina; he adopted a star for his device; the two stars are held to be intended for his star and that of his wife. It would have been perhaps more proper that the stars should have been divided per paly instead of by a bar; but the small size of the ring prevented it. The objections raised against the above suggestion are:—1. The work is too good for Roman workmen. 2. The form of the N is about a century later than the time of Rienzi. To these it may be replied:—1. Papencordt, in his life of Rienzi, states that when made tribune of Rome, Rienzi wrote to the Gonfaloniere of Florence to send him some expert moneyers, coin die-sinkers, and jewellers. Florence was celebrated in those days for its niellure; hence it is possible that the ring may have been made by one of the Florentine jewellers, and which is all the more probable inasmuch as the same form of the N, and the star, appear on the coin of Rienzi (he struck two), which is exhibited by the ring.—E. W. This modern Gracchus of Rome, where for a short time he ruled with absolute power, was slain in a popular tumult, in 1354.

A Silver Ring, similar in shape to that of the Colonna family, though somewhat later. It has on a shield the arms of the Orsini family, the famous Guelph House, which gave two Popes to the Church of Rome, Nicholas III., A.D. 1277–1280, and Benedict XIII., A.D. 1724. It is of the XIVth Century.

A GOLD RING, having engraved within an oblong panel a very delicate representation of St. Christopher carrying the Infant Saviour on his shoulder, across an arm of the sea, according to the legend. The hoop is formed in ten lozenges, in each of which is a letter, in old English characters, the whole forming the motto:—

De buen cuer.

St. Christopher, who was a giant, and usually represented with the stem of a large tree by way of a staff, was converted from heathenism; his story was a favourite theme in the Middle Ages, and his figure was held to shield the wearer from hidden dangers, and especially from death by drowning. In CHAUCER'S *Canterbury Tales*, the Yeoman had such a protection, as he wore—

> "A Cristofre on his brest of silver schene."
>
> *Prologue*, l. 115.

A GOLD RING, found near Offord Castle, in Suffolk. On the bezel is engraved a representation of the Holy Trinity, the Eternal Father is supporting the Crucified Saviour, over whom hovers the Holy Dove; on one flange of the hoop is the Blessed Virgin Mary, instructed by her mother, St. Anne; on the other shoulder is Mary as the Mater Dolorosa, or "Our Lady of Pity," with her dead Son in her lap. These devices have probably been enamelled.

A GOLD RING, set with a fine mediæval intaglio, in sapphire, of a Monk's head in profile, tonsured, and with a cowl. "This is a specimen of great value and rarity; all archæologians, whose opinions are of any weight on that most difficult of subjects, a knowledge of gems, agree that the sapphire intaglio is mediæval."—E.W. Around the head is the legend, in early characters,—TECTA · LEGE · LECTA · TEGE ·,—which may be rendered,—"Read what's under seal;—When read still conceal." This was the motto of the historian, Matthew Paris, who lived in the XIIIth Century, and the head is said to be a likeness of that famous monkish writer, whose portrait is given in his autograph manuscript preserved in the British Museum. The ring, which most probably was that of Matthew Paris, was found in a well at Hereford, in 1825.

A Small GOLD RING, with an eagle displayed on the bezel; on the shoulders are the figures of the Blessed Virgin Mary, and St. John; and within the hoop are the initials, *j. k.*, united by a true lovers' knot. English, XIVth Century.

A Massive RING, of copper, gilt; the bezel is square, and set with an imitation stone, having on the four sides the symbols of the Evangelists, and the arms of Arragon, and on the hoop is the name,—**Rc alfōco**,—King Alphonso, but which of the many kings of that name does not appear.

A very Large and Massive RING, copper, gilt, set with an agate, bearing on two sides the Lion of St. Mark, and on the other two a shield charged with the arms of Arragon, Castile, Cyprus, and Jerusalem; the hoop is inscribed,—RX RAGONA,—implying King of Arragon; but which king is not shown. The ring weighs 13 oz.

A GOLD RING, set with a signet on a sapphire, whereon are engraved the arms of Pio di Savoya, Prince of Carpi, Marquess of Castel-Rodrigo; XVIth Century.

A GOLD SIGNET RING; the shoulders are delicately chiselled; and on the bezel are the arms of the family of Sorgon, nobles of Dalmatia; XVIth Century. The ring is said to have been found in the Adriatic.

A GOLD SIGNET RING, modern setting, with a carnelian, engraved with the arms of the family of Caetani; and the initials, F. C., probably those of Francesco Caetani; XVIth Century.

A Large GOLD RING, which was thrown out of a window in the Tower of London by its owner, Henry Howard, the accomplished Earl of Surrey, K.G., who was beheaded by the order of Henry VIII., 20th January, 1547. It was formerly in the possession of the Percy family, and was left by the Lady Percy to the late possessor.

A Massive GOLD RING, being the SIGNET of Henry Stuart, Lord Darnley, husband of Mary Stuart, Queen of Scots. On the bezel are the initials of their names, M. H., united by a true lovers' knot; and within the hoop are the arms of Lord Darnley, as Duke of Albany; viz., the Lion rampant of Scotland, surmounted by an arched crown, but without the royal tressure flory counter-flory. The hoop is inscribed, HENRI · L · DARNLEY, with the date of his marriage, 1565; and the ring is considered to be a nuptial gift to him from the Queen of Scots. It was found at Fotheringay, where the unfortunate

Mary was so long and unjustly detained a prisoner, until released by a shameful death on the scaffold, February 8, 1587, by order of her rival, Queen Elizabeth.

A Small GOLD SIGNET RING, finely cut with the figure of St. James, and inscribed with the name of a person, called after the Saint, **jaques · bouchier.**

A GOLD RING, with the bust of Gustavus Adolphus, King of Sweden, in relief, enamelled; his collar is in white enamel, his robes in blue, and his head is encircled with laurel leaves. Behind the head, on the inside of the hoop, are the words, SIC · REDIT ·, as if cut after the return of the Lion of the North from one of his victorious campaigns. He fell in the moment of victory at Lutzen, November 15, 1632. His famous opponent, Wallenstein, considered Gustavus to be the greatest general in the world.

A MEMENTO RING, with a miniature portrait of King Charles I., surrounded by diamonds, and the hoop covered with black enamel. Memorials of the deceased Martyr were worn by Royalists in the shape of lockets and rings, of which many remain.

A GOLD RING, set with a portrait of James II., King of England; an old family relic.

A GOLD RING, set with a cameo, in *pictra dura*, being the portrait of Prince Charles Edward Stuart, sometimes called the "Young Pretender," and also "The Chevalier St. George," born 1720; died 1788. Another GOLD RING, also set with an intaglio, of the same Prince. His brother, the "Cardinal York," who died in 1807, was "the last of the Stuarts," descended from James II. of England.

A Large GOLD RING, enamelled, and set with a turquoise in the centre, surrounded by six raised garnets. It is of the XVIth Century, and it afterwards belonged to Frederick the Great, King of Prussia, 1740–1786, whose cipher, F, is cut upon the turquoise.

A GOLD SIGNET RING, with a revolving bezel, on one side of which is engraved a crest —a falcon with wings displayed; and on the other side is a coat of arms,—three leopards, passant.

A GOLD SIGNET RING, engraved with a coat of arms, viz., Barry (argent and gules) on a canton a cinquefoil pierced, surmounted by the initials, C. P. The only family to whom this coat will apply is that of PRESTON, of Furness Abbey, and Holkar Park, co. Lancaster, extinct baronets, in 1710. The initials will suit Christopher Preston, of Holkar Hall, &c., second son of Sir Thomas Preston, Knight, who purchased Furness Abbey at the dissolution of the monasteries. This Christopher Preston died in 1594, and was buried in Cartmel Church, wherein are several splendid monuments to the family. His last lineal descendant, Katherine Preston, married Sir William Lowther, Bart., of Marske, to whom she carried large estates in Lancashire, which were devised by their grandson, Sir William Lowther, third and last baronet, to his cousin, Lord George Cavendish, ancestor of the present Duke of Devonshire.

A Large SIGNET RING, of Iron, inlaid with gold, and having as a device a merchant's mark. From the size it is supposed that it was worn on the thumb. Edmund Lee, of Bury St. Edmunds, by his will, dated in 1535, bequeathed to a friend, "My double wreathed ryng of golde whyche I ware on my thumbe."—*Camden Society's Proceedings.*

A GOLD SIGNET RING, engraved with the arms of Swinton, viz. (sable) a chevron between three boars' heads couped (argent). Sir Alan de Swinton had a charter of the barony of Swinton in the time of William the Lion, King of Scots, 1165–1215. This ring was found at Caer Gys, in Wales, where a battle was fought in 1642, in which one of that knightly race of valiant soldiers may have been engaged.

A GOLD SIGNET RING, engraved with a Monk's head in profile; around is inscribed the wearer's name and calling:—

✠ SIG ✠ EGIDII ✠ SACERDOTIS.

A Gold Signet Ring, having in the centre of the bezel the letters, S. G., united by a true lovers' knot; and around is the name, ELIZABETH · EDOLFF. There was a Kentish family of this name in the time of James I. Sir Robert Edolph's daughter, Elizabeth, became the wife of John Angell, Esq., of Crowhurst, Surrey, who was Provisor, or Caterer to James I., Charles I., and Charles II., and died A.D. 1670. An old family of the name of Gaynsford also resided at Crowhurst (Place), and a Susan Gaynsford, who was born there in 1648, and died 1673 may be the person whose initials are on the ring, if it had been a pledge of friendship to her from Elizabeth Edolph.

INSCRIBED TALISMANIC AND CHARM RINGS.

A Gold Ring, exquisitely engraved, set with an uncut diamond; round the hoop is inscribed in mixed Roman and Lombardic Capitals:—

✠ JEXUS · ĀVTEN · TRĀNSIENS · PER · MEDIU · ILLOR.

This is intended for the passage in the Gospel of St. Luke, iv, 30, when the Jews of Nazareth, "filled with wrath" at the Saviour's words, intended to cast Him down from "the brow of the hill whereon their city was built:—"Ipse autem transiens per medium illorum, ibat."—*Vulgate.* "But He passing through the midst of them went his way." Such an inscription was held to render the wearer invisible.

A Gold Charm Ring, inscribed on the outside, in small old text letters:—

+ a + na + ni + jap + ta,

and on the inside,—

+ buro + berto + berneto + consummatum + est.

The mystic word *ananizapta* has obtained no explanation, nor of the interior inscription can any be given. The Stockholm Manuscript has a recipe "ffor penys in theth,"—"Bero, Berto, Briore + vulnera quinque dei sint medicina, + Tahabal + Gether + + + Onthmar." Sir John Woodford has in his possession a ring, which was found at Agincourt, inscribed with the words,—"Buro, Berto, Beriora." The last words uttered by Our Lord, when upon the Cross, "Consummatum est,"—"It is finished,"—were often used, during the Middle Ages, as having talismanic efficacy; and if written upon paper, and applied to the wound, they were held to stop an effusion of blood.

A Talisman Ring, obtained at Florence; it is of silver, inscribed in niello:—

+ gvggry balterani, ALPHA ET Ω [*Omega*].

It is impossible to make any sense of the former part of this motto, so strangely associated with the first and last letters of the Greek alphabet.

A GOLD SIGNET RING, inscribed on the outside in small old text letters, with an invocation to the mother of the Blessed Virgin Mary:—

Sancta · anna · ora · me ·

and also, in Roman Capitals:—

HELP · SANT · ANNA · SELLET · OBVR.

On the inside of the hoop are inscribed the names of the Magi, or Three Kings of Cologne:—

GĀSPAR · MELCHIĀR . BĀLTĀSĀR.

A Massive GOLD RING, having on the bezel a rose, and inscribed on the outside of the hoop, in Old English text:—

ihesus · nazarenus · rex · iudeorum.

On the inside of the hoop are the supposed names of the Three Kings, who came from afar to worship Him that was "born King of the Jews":—

iaspar · melchior · balthazar.

Rings inscribed with these names were believed to be efficacious against cramp.

A SILVER CHARM RING, plain, and inscribed in Roman capitals:—

+ EC + EBER + MABIR + SABAVS +

This is a specimen of the class of rings which were inscribed with barbaric words, and supposed to have talismanic power against diseases.

A SILVER RING, set with a *crapaudine*, or toad-stone; XIIIth Century. Rings set with *crapaudines* frequently occur in old inventories, and the stone was popularly believed to possess much virtue. "There is found in the heades of old and great toades a stone, which they call borax, or steton; it is most commonly found in the head of a hee toade, of power to repulse poysons, and that it is a most soveraigne medicine for the Stone."—*Wonders of Nature*, 1569. To this superstitious belief, and probably to this very passage, SHAKSPEARE alludes:—

> "Sweet are the uses of adversity;
> Which like the toad, ugly and venemous,
> Wears yet a precious jewel in his head."
> *As You Like It*, *Act* ii, *Scene* 1.

A HORN RING, very massive, with a silver bezel, set with a *crapaudine*, XIVth Century. It was found near Richmond, in Yorkshire.

A RING, formed from the hoof of an ass, and incased on the outside with gold, so as to allow the hoof to touch the finger, when worn. REICHELT, p. 120, says that a ring made of the hoof of an ass is good against epilepsy.

RINGS WITH POSIES AND MOTTOES.

A Posy Ring, of Silver; on the inside of the plain round hoop is inscribed, in Roman Capitals:—LET · LIKINGE · LAST.

This example illustrates the class of rings alluded to by Shakspeare, in *As You Like It*, where the Lord Jaques tells Orlando,—"You are full of pretty answers; Have you not been acquainted with goldsmiths' wives, and conn'd them out of rings?"—*Act* iii, *Scene* 2.

A Gold Ring, inscribed on the outside, in small Old English text:—

+ my · wordely · joye · & alle · my · trust.

and on the inside:—

+ hert · thought · lyfe . and lust. [*pleasure.*]

A Silver Ring, with the head of Medusa in niello, and inscribed on the shoulders with the letters A. Gr., and on the hoop with a sprig of the orpine plant, and the motto,—LA · VIRTV · FA, the word AMORE being implied, to finish the sentence, as the plant orpine signifies Love.

A Gold Ring, beautifully chased on the outside, in four compartments, with flowers, and an intertwined scroll, whereon is inscribed the chançon, in black letter:—

nul · sans · peyn;

and on the inside of the hoop is the motto:—

sans · mal · despr.

A Gold Ring, with a double bezel, on which is inscribed in Roman capitals:—

+ PENSEZDELIPARKISVICI;

which, when separated, is intended to be read, "Pensez de lui par que suis içi."

A Gold Hoop Ring, on which is inscribed,—REMEMBAR · THE · (a heart is here engraved) THAT · IS · IN · PAYNE ·

A Silver Ring, which has been gilt; the hoop is inscribed with the chançon, in old black letter:—

cest : mon : plesir :

between the words are six trefoils, which have been enamelled.

A Gold Ring, on which is the motto, in old black letter:—

en · bone · foy.

A RING, formed of a broad band of silver, on which is inscribed a pious motto, in old English text:—

+ quant · dieu · plera · melior · sera:

which appears to be the hopeful expression of an invalid,—"When it shall please God I shall be better."

A Small GOLD RING, set with a small diamond, and inscribed in italics:—*This sparke will grow.*

A GOLD MEMORIAL RING, the bezel of six sides curved inwards, with "a death's head" in the centre: around is inscribed,— + NOSSE · TE · YPSVM. *Know thyself;* and on the edge is cut, + DYE · TO · LIVE. SHAKSPEARE evidently alludes to the custom of rings being worn with the impression of "a death's head," a memento mori, where he makes Falstaff say, when advised by Mistress Tearsheet to patch up his old body for heaven,—"Peace, good Doll! do not speak like a death's head, do not bid me remember mine end"—2 *Henry IV, Act* ii, *Scene* 4. And that such rings were worn by females of Doll Tearsheet's calling, we learn from MARSTON, in his *Dutch Courtezan*, 1605,—"As for their death, how can it be bad, since their wickedness is always before their eyes, and a death's head most commonly on their middle finger." In *Love's Labour's Lost*, the Lord Biron likens the countenance of the Schoolmaster, Holofernes to "a death's face in a ring."—*Act* v, *Scene* 2.

A Massive GOLD SIGNET RING, with a subject which appears to be the cradle of an infant; the hoop is delicately chased, and within it is inscribed the *reson*,—my · wille · were. This motto may be intended to express the hope of the inditer for an heir.

A RING, inscribed with the posy,—"In Constancie I live and die"; and another Ring, with the motto, "My promise paste, Shall always laste."

RENAISSANCE RINGS.

A GOLD RING, set with an opal *à griffes;* the hoop is most exquisitely pierced and chased; and the delicacy of the work is the more remarkable, as the hoop is all cut out of the solid.

A GOLD RING, set with a small projecting emerald, *en cabochon;* the hoop is pierced and chased, the tracery being formed of separate pieces riveted on.

A GOLD RING, formed of a series of diamonds in separate settings, linked together, and enamelled, so contrived as to represent a snake.

A COPPER RING, the bezel in form of a full-faced head of Medusa. This specimen is hollow, and may be used as a squirt.

A Silver Ring, nielloed, having a large round bezel, whereon is the head of a female, in profile, within an octo-foil, with flowers in front and behind her. The hoop is formed to represent two sleeves, from each of which issues a right hand clasping each other at the back. These rings, of which Mr. Waterton possesses six more, are Florentine, and rare, the owner only knowing two besides his own. They belong to a very interesting class of nielloed rings, and it is supposed that they were presents from ladies to their lovers.

A Leaden Whistle Ring, with the heads of the Emperor Charles V. and his Empress. The Emperor was born in 1500, was King of Spain in 1516, elected Emperor of Germany in 1519, abdicated in 1555, and died in 1558. His son, Philip of Spain, was the husband of Mary, Queen of England. The Empress was Isabel, daughter of Emanuel, King of Portugal.

RINGS, WITH CORONETTED INITIALS.

A Gold Ring, with the letter **I**, and a coronet, and two trefoils; XIVth Century. It was presented to Mr. Waterton, in 1858, by the Lord Herries of Terregles, whose ancestor was one of the most faithful friends of Mary Stuart, Queen of Scots.

A Bronze Ring, gilt, with the letter **W.** and a coronet. It was found at Walton Hall, close by the entrance gateway, in 1857. Mr. Waterton has several other rings of this class in his Collection, but he states that gold rings with coronets and initials are rare.

RINGS WITH A REBUS.

A Gold Ring, having for a device a tree, on the root of which is a capital letter **R**, and on one side thereof the letters **Wy**, and on the other, **ot**; supposing the tree to be an elm, the rebus resolves itself into the name, R-Wy-elm-ot, or Wylmot. This ring came from Lincolnshire.

A Signet Ring, having for device the capital letter **U**, and a bird's wing, intended probably as a rebus for the name of Ewing.

WEDDING AND GIMMAL RINGS.

A Massive Silver Wedding Ring, nielloed, and inscribed with the words of the Almighty, at the union of Adam and Eve:—

ERVNT · DVO · IN · CARNE · VNA.—*Vulgate, Gen.* ii, 24,

and repeated by Our Blessed Lord, in the Gospel of *St. Matthew*, xix, 5,—"they twain shall be one flesh." This ring is Florentine work; XVIth Century.

A GOLD GIMMAL RING, of exquisite workmanship; Italian, XVIth Century. On one of the hands is a small heart in red enamel, and on one of the hoops are the Saviour's words on the sacredness of the marriage tie, taken from the very next verse to that quoted in the preceding example:—

QVOD · DEVS · CONIVNXIT ·

continued on the other hoop:—

HOMO · NON · SEPARET ·

Vulgate, St. Matthew xix, 6,—"What therefore God hath joined together, let not man put asunder." Such an appropriate motto was not uncommon on Wedding and Gimmal Rings, and it is found on the wedding ring of Sir Thomas Gresham, who built the Royal Exchange. His ring is richly enamelled, and set with a ruby and a crystal. When open two cavities are seen, in one of which is the figure of an infant, and round the inside of the hoop, in enamel, is the inscription,—"Quod Deus coniunsit homo non separat" (*sic*). It belongs to G. Leveson Gower, Esq., of Titsey Park, M.P., a descendant from Sir John Gresham, uncle of Sir Thomas.

A GOLD GIMMAL RING, Italian, XVIth Century. It has a hand on either hoop, and is inscribed, in Roman Capitals, with the name of the wearer:—

CLEMEN · KESSELER · DEN · 25 · AVG · Ao. 1607.

A GOLD TRIFLE RING, formed of three hoops, working on a pivot; on each of the outer hoops is a hand, and when opened they disclose two hearts on the middle hoop. Mr. Waterton considers that "the word gimmal is applicable only to such rings as open in two parts, and play into each other, like the links of a chain." But although, no doubt if we strictly adhere to the origin of the term, *jumeau, jumelle*, a twin, such would be the true definition, it is evident that the meaning, both in early as in later times, has been extended, as seen in the lines quoted from HERRICK, in the Introduction to this Section. In the description of the Rev. James Beck's Rings will be found illustrations of examples with two and four hoops.

A WEDDING RING, inscribed with the motto, in Roman Capitals:—

TIME · DEVM · ME · AMA · QD · $\frac{\text{I}}{\text{R}}$ E ·

The concluding letters are conjectured by Mr. Waterton to signify—"Quod," or "quoth IR, and ER," the initials of the wedded couple, in accordance with the well known practice of thus placing the initial of the surname above those of the Christian names. Thus the motto will read,—Fear God, and Love me, as said by each of the persons whose initials are cut on the ring.

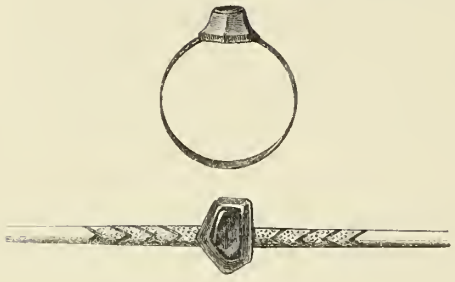
The word "quod," for said, or saith, occurs frequently in our old poets; thus in CHAUCER'S *Romaunt of the Rose*, we find, among other instances, the two following examples:—

> "Why sleepest thou when thou should wake,
> Quod Shame."—*line* 4008.

> "The house, quod he, such as ye see,
> Shall not be warnèd you for me."—*line* 7503.

These extracts confirm Mr. Waterton's conjecture as to the meaning of the contracted letters QD

A very thin Gold Episcopal Ring, set with an uncut polished sapphire; the shoulders are stamped with a series of ornaments resembling chevronels, and with small punch marks; XIIIth Century.—See *Illustration.* Found near the site of Mynchin Buckland Priory, near Taunton, co. Somerset, of which an historical account has been published by the Exhibitor.—"In the year 1194, Pope Innocent III. ordained that the bishop's ring should be henceforth of solid and pure gold, and set with a gem on which nothing should be engraved. Before that time the rings were engraved with devices selected at the pleasure of the wearer."—(Mr. E. Waterton).



A Papal Ring, in gilt metal, having at present inserted in its bezel an intaglio paste, with the portrait of Mary, Queen of Scots. This ring was formerly in possession of the Argyle family.

A Gold Ring, having an escutcheon-shaped bezel, whereon is engraved the sacred monogram I H C.—See *Illustration.* This ring was also found near the site of Mynchin Buckland Priory. The two wood-blocks have been kindly lent by the Rev. T. Hugo.

A Gold Memorial Ring, enamelled, with a portrait of King Charles I. on the obverse. His initials, C. R., and a death's head, are on the reverse.

Exhibited by the Rev. Thomas Hugo, M.A., F.S.A., &c.

A Massive Silver Ring, found in the parish of Purfleet, near Spalding, co. Lincoln, having on the Seal a merchant's mark (somewhat similar in design to the Pelham buckle), between the initials H. R. engraved on its lozenge-shaped façet. The ring is of Italian workmanship, and may be ascribed to the XVIth Century.

Exhibited by Joseph Jackson Howard, LL.D., F.S.A.

A Collection of Eighteen Large Papal and Episcopal Rings, in the possession of C. S. Octavius Morgan, Esq., M.P., F.R.S., F.S.A.

The Papal Rings hereafter enumerated belong to the XVth Century, and vary in size, the smallest being those of the beginning, whilst the largest belong to the close of the century. They are of base metal, gilt, with ornaments in relief of the Evangelistic symbols, either at the four sides, or at the angles of the head, the tiara, cross keys of St. Peter, and the arms of the owners, engraved, or chased in relief on the shoulders of the hoop. These rings have been usually set with crystals, or fictitious gems, called "doublets," above a cavity intended to contain relics, or, as Mr. Waterton suggests, "filings of the chains of St. Peter." In many cases

the name of the Pope is chased in large letters on the lower part of the hoop. None of these rings are found earlier or later than the XVth Century, and their use and meaning have received no satisfactory explanation. The earliest ring of the series is a small one, which from the style and workmanship may be ascribed to—

1. Pope John XXII., who reigned from 1410 to 1415; size $1\frac{3}{16}$ inch by $1\frac{3}{8}$ of an inch. The bezel has an opaque green stone set in an octagonal matrix; on each arm are the cross-keys. The name of this Pontiff, who succeeded Alexander V., was Balthazar Cossa, said to have been a pirate in his youth; he was deposed for his many crimes, but restored by his successor, Martin V., to his cardinalate and bishopric of Tusculum; he died in 1419.

The ring of his successor, Otho Colonna, who took the style of Martin V., 1417 to 1431, is not in the series. There is one of this Pontiff in Mr. Waterton's Collection.

2. The Ring of Pope Eugenius IV., from 1431 to 1447. This ring has a square bezel set with a light pink doublet; on one side of the hoop are engraved the cross-keys, on the other the papal tiara, the lappets turned upwards, underneath which is a shield of arms, viz., a bend, being those of the Pope, whose name was Gabriel Condolmerio, born 1383, of a humble family; he succeeded Martin V., but his indiscretion in seizing his predecessor's treasure caused a tumult, and led to continual wars, and he was at last obliged to quit Rome in disguise, and was deposed in 1447.

3. The Ring of Pope Nicholas V., from 1447 to 1455. This ring, 1 inch by $1\frac{3}{4}$ inch, has a square bezel set with a pink doublet; on one side is the tiara, and on the other the cross-keys, which this Pope, Thomas di Sarzana, took for his arms.

4. The Ring of Pope Calixtus III., 1455 to 1458. This ring, more massive than those preceding, has a square top, of which the stone is wanting. The four sides have the evangelistic symbols in relief, and also, on one side, are the cross-keys in high relief; and on opposite side is a crowned eagle; and on the rim between is the name, PAPA CALISTO. This Pontiff, Alfonso Borgia, was a Spanish noble, and Counsellor to Alfonzo, King of Arragon. Although elected to be Pope at an advanced age, he was not behind any of his predecessors in arrogant pretensions, and he excited great scandal by his unblushing system of nepotism.

5. Another Ring of Pope Calixtus III., similar in style to the former, but without the name; the symbols are in relief, the cross-keys are tied in the bows, and the eagle is double-headed and ensigned by a crown, in low relief.

6. The Ring of Pope Pius II., 1458 to 1464. A large brass ring, $1\frac{1}{4}$ inch by $1\frac{1}{6}$ of an inch, with a flat bezel of crystal. On the four sides of the ring are the evangelistic symbols; and on one side the cross-keys, from the bows of which hangs a shield of arms, viz., on a cross five crescents, the family arms of Piccolomini; on the opposite side is the papal tiara with long straight strings, and between is the inscription, PAPA PII8. This Pontiff, before he ascended the Chair of St. Peter, was known as Æneas Sylvius Piccolomini, born 1405, and made a Cardinal in 1456. He was one of the best and most learned men that ever wore the triple crown, and was highly esteemed for his courage, prudence, and eloquence.

7. Another RING of POPE PIUS II., in most respects like the former; the embellishments, however, are not in such high relief, and the bezel is set with a red pebble. The Pope's style is written, PÆPÆIO.

8. The RING of POPE PAUL II., from 1464 to 1471. A ring more massive than the last, being $2\frac{1}{4}$ inches by $1\frac{3}{8}$ inch; the square bezel is set with a blue doublet, edges cut. On the angles of the sides are the four evangelistic symbols, and between, on the front and back, are two shields of arms,—I. A lion rampant charged with a bend, and under a papal tiara.—II. Three fleurs-de-lis (FRANCE) within a bordure, and ensigned by a crown; the rim is inscribed PAVLVS · PP. SECMDVS (*sic*) in bold letters.

9. Another RING of POPE PAUL II., large and massive, $2\frac{1}{4}$ inches by $1\frac{3}{4}$ inch; the square bezel is set with a pink doublet. On the front and back are the evangelistic symbols, two and two; on the sides are two coats of arms, I, the coat as the first in the former ring, being the family arms of Barbo, and having at the back the cross-keys, and, II, the arms of Arragon. This ring is inscribed PAVLVS · PP. SECVNDVS. The name of this Pope was Petrus Barbo, a Venetian of good family. He achieved the union of all the Princes of Italy; he was found dead in his bed, 1471, from apoplexy.

10. The RING of POPE INNOCENT VIII., from 1482 to 1492. This is a massive ring, the largest of the series, $1\frac{3}{4}$ inch by $2\frac{1}{2}$ inches, square bezel; on the four sides are the evangelistic symbols, winged and in glory. On one side are the cross-keys, and on the other,

beneath the papal tiara, is a shield with the arms of Cibo, viz., a bend chequy and a chief quarterly; under the shield are palm-branches, and the inscription, INOCEN · PAPA 8ΛV. The name of this Pontiff was John Baptist Cibo of Genoa.

11. AN ITALIAN RING, of gilt bronze, of the XVth Century, square bezel, the stone wanting. On the shoulders are kite-shaped shields of arms, both alike, viz., a cross moline between four roses; on the sides are palm-branches, and in a panel beneath is a fleur-de-lis, and on the front and back are coronets of strawberry leaves. This may have been a ring of investiture.

12. An ITALIAN RING, of bronze, once gilt; the bezel is square, but the stone is wanting. It is ornamented with a fleur-de-lis and three open royal crowns in relief, indicating it to have been a royal ring. The peculiar form and design of the fleur-de-lis refer it to Naples, and its date to the early part of the XIVth Century, and from the exact resemblance of the crown and badge to the ornaments in a contemporary MS. in the British Museum, dedicated to Robert of Anjou, who was King of Naples from 1309 to 1348, the ring may be considered to have belonged to him.

13. A RING of CARDINAL GABRIEL CONDOLMERIO, as indicated by his arms. The bezel is square with a blue doublet; on one shoulder is a mitre with strings, and under it a shield of arms, viz., a bend; on the other side is a Cardinal's hat, of which the strings are tasseled at both ends and pass through the hat. This prelate was elected Cardinal in 1408, and became Pope, as Eugenius IV., in 1447.

14. A RING of CARDINAL FRANCESCO della ROVERE, who was General of the Franciscan Order; created Cardinal in 1464, and elected Pope, as Sixtus IV., in 1471. The ring is of bronze, the bezel square, set with a pyramidal light pink doublet, through which is seen, at the bottom of the box, a piece of silver foil cut in form of a cross. On one shoulder of the ring beneath a mitre is the coat of arms of Rovere in relief, viz., an eagle's leg erased, and on the other side is the Cardinal's hat with tassels on the upper side, and ornamented with three small garnets. This ring has been richly enamelled.

15. A RING of CARDINAL BATTISTA ZENO, of Venice, 1464; died 1501. The bezel is square, with a purple doublet cut in many facets; on one shoulder is the Cardinal's hat like that in the last ring, and on the other side, under a mitre, is a shield with the arms of Zeno, viz., a bend sinister, on a chief a cross fleury.

16. A RING of CARDINAL ASCANIUS SFORZA VISCONTI, of Milan, 1484; died 1505. The square bezel is set with a crimson doublet. On one side is the Cardinal's hat with strings, and on the other are the arms, in relief, of Visconti, viz., a serpent disgorging a child. On the front and back of the ring is engraved a demi-sun. This ring is rather smaller than the preceding.

Pope Innocent IV. ordained that Cardinals should wear hats of a red colour, to signify that they would be prepared to defend their faith even to the shedding of blood.

17. A RING of large size, $1\frac{3}{4}$ inch by $1\frac{1}{8}$ inch, bronze, gilt. On either side, between two palm-branches, is a shield, charged with the cross-keys under a Cardinal's hat, from the wide brim of which hang the net work tassels, and on each side of the hat is a cross. The ground is filled with blue enamel; on the rim of the ring, on one side, is a group, of the Virgin seated holding the Infant Saviour on her knee, a lily is on her right hand. On the other side is a female saint holding a book in her right hand, and in her left a pastoral crook, a flower on a crooked stem is on her right. These figures are in brass, in relief, on a light yellow ground of enamel. Above the heads of the figures is a space, the ground of which is white. The ring is inscribed with brass letters on a blue ground, in Lombardic characters, EPISC · LVGDVN.

It is conjectured that the ring belonged to Cardinal Charles de Bourbon, Archbishop of Lyons, *Lugduxum*, from 1466 to 1488.

18. A SILVER THUMB RING, $1\frac{3}{4}$ inch by $1\frac{1}{4}$ inch. The square bezel is set with a large semi-globular garnet cut with numerous facets, and within the box is seen a cross, and the letters D N faintly scratched, and inside the cover in the corners are the letters P. F. S. The ring is ornamented with a pattern of scrolls and foliage.

Exhibited by CHARLES SIDNEY OCTAVIUS MORGAN, M.P., F.R.S., F.S.A.

A THUMB RING, of Morse Ivory, which belonged to Francis Talbot, fifth Earl of Shrewsbury, who was elected a Knight of the Garter in 1545, and died in 1560. The Earl's arms are deeply cut on the ring, being quarterly of four, viz.—I. Gules a lion rampant within a bordure engrailed Or, the paternal coat assumed by Sir JOHN TALBOT, who died in 1298; —II. Gules two lions argent within a bordure engrailed Or, STRANGE of BLACKMERE;— III. Gules a saltier Argent, NEVILL;—IV. Or a fret Gules, VERDON, within the ribbon of the Order of the Garter, under an Earl's coronet. Descended from a companion of William the Conqueror was Richard Talbot, fourth Lord Talbot, who married Ankaret, only daughter and heiress of John le Strange, fourth Lord Strange of Blackmere (2nd coat); their second son was the renowned General, Sir John Talbot, who was created for his valiant deeds in France, first Earl of Shrewsbury, K.G.; he is introduced, with his fourth son "valiant John," in SHAKSPEARE'S *First Part of King Henry VI.* as "the great Alcides of the field." His first wife was Maud Nevill, eldest daughter and co-heir of Thomas NEVILL, fifth Lord Furnival (3rd coat), whose wife was Joan, only daughter and heir of William, fourth Lord Furnival, second son of Thomas de Furnival, second Lord Furnival and his wife Joan de Verdon, eldest daughter and co-heir of Theobald, last Lord VERDON (4th coat), The eldest son of the great Talbot and Maud Nevill was John Talbot, second Earl of Shrewsbury, K.G., whose eldest son John was ancestor of the succeeding Earls until the eighth Earl, at whose death the title reverted to a descendant of the second Earl's younger son, Sir Gilbert Talbot, K.G., who fought at Bosworth Field, and continued in that line until 1856, when Earl Talbot, also lineally descended from Sir Gilbert Talbot, became first Earl of Shrewsbury and Talbot, and Premier Earl of England.

Exhibited by WILLIAM TIFFIN ILIFF, M.D., F.S.A.

ECCLESIASTICAL UTENSILS AND SACRED ORNAMENTS.

"And Solomon made all the vessels that *were for* the house of God, ... of pure gold."
2 *Chron.* iv, 19.

CENSER, or THURIBLE, of Copper, XIth Century of French work, ornamented with stiff interlacing pattern, the interstices filled up with enamels; the lower portion is in shape of a semi-dome inverted, on a foot. On the interlaced patterns of the cover are four dragons twisted into circles. The upper part of the cover is octofoil on plan, and much perforated. The Censer is attached by five small chains to a ring-handle formed of a four-leaved flower, engraved and enamelled like the Censer. The cover is removed by means of one of the chains.

The lower part of a THURIBLE, which is hexagonal on plan, with prismatic projections between the panels, on five of which two animals are embossed on both sides, all from the same mould; on the sixth panel is the Agnus Dei, nimbed, with the cross, holding a banner and resting on a bird. XIth Century.

An early BYZANTINE FIGURE, in Copper, gilt, of the SAVIOUR crowned, with the arms extended, as if upon the cross; the apron, somewhat larger than usual, is in blue and light green enamel. XIth Century.

A TRIPOD SPIKE for a Candle, of Copper; the sides of the foot are engraved in scroll work, with figures of angels in circles, and scroll foliage springing therefrom; the interstices are filled in with enamels. Byzantine, XIIth Century.

The HEAD of a PASTORAL STAFF, in the shape of a demi-serpent, the vertebræ of the back form small crocket-like ornaments. It is made of Brass, the scales being shown by blue enamel edged with white, and the belly scored with green and yellow; the eyes are formed of small garnets. Both sides are finished alike, forming a double head. XIIth Century.

A HEAD of a PASTORAL STAFF, of Brass, also in the shape of a demi-serpent, and, as the last example, finished alike on both sides, and enamelled and crocketed. A boss to unite the head with the staff is formed of interlaced dragons in open-work. In the centre of the head is St. Michael destroying the Dragon. It was found in a tomb of an Abbot at Tours. XIIth Century.

The HEAD of a PASTORAL STAFF, of Brass-metal, gilt, mounted with silver, with a large hexagonal boss, on the sides of which, beneath crocketed canopies separated by pinnacled buttresses, are six seated figures in silver:—1. A King holding a book (David?); 2. A Bishop with his pastoral staff; 3. A Nimbed Figure with a scroll; 4. A King with orb; 5. A Bishop with staff; 6. A Nimbed Figure with rosary. The curved head, on the inside and outside, is crocketed with silver leaves, and the Virgin and Child, also in silver, occupy the centre. From the lower end of the crook a silver dragon is supported on the stem, which is covered with diaper-work of *fleurs-de-lis* in diaper. Early XVIth Century. 11 inches high.

The HEAD of a CROZIER, of Brass, in the form of a tall spire, surmounted with a ball, whereon is a cross. In a lower range of niches are figures of Saints nimbed, painted in oil, who are distinguished by name:—1. S. Beneditte, with a book and scourge; 2. S. Bartolomee, with a book and knife; 3. VS – MV, the Salutation of the Virgin Mary to her cousin Elizabeth; 4. S. Donati, P.N., the figure being a Bishop with book and pastoral staff, and doubtless intended for the schismatic Bishop of Numidia, A.D. 306; 5. S. Bernade, in white garments, with book and dog. The animal indicates that the Saint was not the famous crusading Abbot of Clairvaux, but his namesake, who founded the noble houses of refuge on the Alps; 6. S. Ieranime, holding a crucifix, with a lion at his feet. This is St. Jerome, the great Father and Doctor of the Church of the Vth Century. Commencing over the head of St. Benedict is a date, AD— M D L VII. The second story is a series of open panels filled with enamel, gold stars on a blue ground. Middle of XVIth Century.

A large LECTERN, of Brass; the central circular stem upholds a crucifix, of which the arms terminate in *fleurs-de-lis*. On the book-shelf, of open work, is the Holy Lamb and cross; above is a crocketed trefoil canopy, and extending on each side from the central stem is a candlestick. Latter end of XVth Century, Flemish work. Height, 7 feet 4 inches; width, 3 feet.

An IVORY CARVING, in three compartments. In the first is represented Jesus washing the feet of His disciples, and it is worthy of remark that the apostle behind St. Peter is taking off his sandals. The Blessed Virgin Mary is seated behind Our Lord. The second subject represents Jesus praying in the Garden of Gethsemane, with His disciples, of whom there are nine, asleep. The third subject is the Crucifixion, St. John stands by weeping, and the mother of Our Lord, in a fainting condition, is carried away by the two other Maries; a high priest and a soldier complete the group. XIVth Century.

"Oure ladi and here suster stoden under the roode,
And seint John and Marie Magdaleyn with wel sori moode;
Ur ladi biheold hire swete son ibrought in gret pyne
For monnes gultes nouthen her and nothing for myne.
Marie weop wel sore, and bitter teres leet,
The teres fullen uppon the ston down at hire feet."

Legends in Verse from N. T., Vernon MS. (supposed ante A.D. 1200).

A carved IVORY PASTORAL STAFF-HEAD, complete, with a plain staff, 5 feet 5 inches long, in four pieces, joined by metal bands. On the front, beneath the crook, is the Virgin and Child, with attendant angels, under Gothic canopies, and at the back is the Annunciation. The crook is carved with foliage and crockets of leaves; and in the centre is represented the coronation of the Virgin, with the Saviour seated in front of her, giving a benediction with His right hand, and holding a book in His left. It is of XIVth Century, French work.—See *Illustration.*

An IVORY CARVING, of the Crucifixion, with the Lord's mother on one side, and St. John on the other, under Gothic canopies. XIVth Century.

> "An hys moder stant him bi,
> Wepande, and Johan."
> *MS. Bibl. Bodl.* (XIIIth Century).

An IVORY CARVING, of the Virgin and Child, with an attendant angel on either side, holding a taper; all under canopies, trefoiled and crocketed. The Virgin holds a flower in one hand. From the peculiar form of the drapery, and the inclination of the figures, this carving may be ascribed to the early part of the XIVth Century.

An IVORY CARVING, containing four subjects.—I. The Crucifixion, with the Virgin Mary and St. John.—II. The Saviour appearing to Mary Magdalene immediately after His Resurrection; a third figure is behind Our Lord, who has the pilgrim's hat, staff, and wallet, as usually ascribed to St. James the Less.—III. A group of three figures, viz., St. Laurence, habited as a deacon, with book and gridiron; St. Peter, with book and key; and St. Paul, with book and sword; IV. A group of three figures, viz., St. Stephen, in a deacon's dress, holding a book and stone; St. John, in flames; and St. Fiacre, in a monk's dress and cowl, with a spade and book. The back-ground of these carvings has a trellis and quatrefoils, and in each compartment the figures are under trefoiled and crocketed canopies. Late XIVth Century.

A small IVORY FIGURE of ST. ANNE, holding on her right arm the Virgin Mary, and on her left the Infant Saviour. Late XIVth Century. The parents of the B. V. M., St. Joachim and St. Anne, were held in great honour, and in late representations St. Anne (whose Saint Day is July 26) is seen with a book in her hand teaching Mary to read, her finger pointing to the words, *Radix Jesse floruit*, as on the tomb of Henry VII., and in a window of the chapel at Haddon Hall, &c.

An Ivory Diptych, one part representing the Offering of the Magi, and the other, the Crucifixion. Late XIVth Century.

A Triptych, carved out of portions of bones. In the centre upper compartment is the Crucifixion, with figures of the Apostles, the Maries, and soldiers, the latter bear large shields and wear pointed helmets. Above is the pelican in her piety. The lower compartment represents the Baptism of Our Lord in the river Jordan, behind the Baptist are two of his disciples, and on the Saviour's side are four attendants who bear His garments. The Holy Dove hovers over. In the wings of the triptych are eight figures of Saints, viz., St. Francis, holding a book; St. Leonard, with palm branch and manacles; St. Peter, with keys and book; St. Paul, with book; St. James the Less, with staff and book; St. John the Baptist, with a scroll; St. Bartholomew, with knife and book; and St. Antony of Padua, with staff and book in his hands, and a pig at his feet. Late XIVth Century.

An Ivory Carving, representing Our Lord carrying His Cross, with St. Veronica holding the napkin, or *sudarium*, whereon is seen the impression of the Divine Sufferer's countenance, according to the monkish legends. The date of the carving is about the time of the Emperor Maximilian, 1493–1519, and the execution resembles the style of Hans Burgmair. In the background is an architectural building of the Composite order.

Exhibited by A. J. B. Beresford Hope, M.P., F.S.A., &c.

An Ivory Tablet, probably the leaf of a Diptych. The subject, which is surmounted by three trefoiled arches under triangular hood-moulds, represents the Nativity. The Blessed Virgin Mary is seen reclining on a couch, with Joseph kneeling before her; beneath is the manger wherein is laid the Infant Saviour partially clothed, one hand resting in that of His mother, and in front of Him are two oxen kneeling. In the upper part under the centre arch is a Shepherd playing on a pipe to his flock represented by three sheep, whilst an angel is announcing the "good tidings of great joy," *St. Luke* ii, 7–10.—See *Illustration.*

Another Ivory Tablet, resembling the last, but of which the sculpture is lower in relief; with the two oxen kneeling in front of the Infant Saviour, who is represented in swaddling clothes.

An Ivory Tablet, representing the great Doctor of the Church, St. Jerome, in the Desert, kneeling before a crucifix, which he holds in his left hand; his hat (like a Cardinal's) and cloak are suspended over his head from a tree, and opposite to him is a lion, his usual attendant. This most learned of the Latin Fathers was

the contemporary of Epiphanius, Gregory Nazienzen, and Didymus, in the IVth Century. He lived chiefly in a monastery at Bethlehem, where he translated the Scriptures into Latin. He died A.D. 420, at the age of 80.

Exhibited by JOHN GOUGH NICHOLS, F.S.A.

The HEAD of a PASTORAL STAFF, in Limoges enamel; 11 inches long. The stem is ornamented with dragons and trefoil ornaments on a blue ground. The crook is square in its section, and enriched with enamel scrolls; a large cinquefoil leaf is laid on the volute. On the knob are pierced scrolls and monsters. This crozier was found in the Abbey of Foigny, in France, within the tomb of Barthélemy de Vir, Bishop of Laon, who died in 1181. It is engraved in SHAW'S *Decorative Arts of the Middle Ages*, and in other works.

A SILVER MONSTRANCE, in form of an hexagonal Gothic spire of three tiers, with clustered columns supporting trefoil arches and canopies, on the tops of which are angels, in the niches are statuettes of the Apostles, and in front is the Crucifixion, on gilt backgrounds; six pinnacles surmount the angles of the second stage with gargoyles between, within which rises an elegant finial of crockets and tracery. The stand on which it now rests is an adaptation of later date, being gilt with a shield of the Medici arms. It was probably the top of a monstrance, and surmounted a crystal cylinder or box, which contained the holy wafer. XIVth Century. It is 1 foot 10 inches high.

A SILVER RELIQUARY, in form of a foot, partially covered by a sandal (leaving the toes exposed), on the thongs of which are set coloured stones. On the ankles are medallions of cloisonné enamel of red, white and yellow flowers on green ground, each surrounded by a filigree scroll and border of pearls; between the thongs the field is semée, with rosettes of pellets seven in each; at the instep is a large opening covered with glass, for the purpose of showing the relics, and above this a raised flower set with pearls; round the top of the reliquary is a raised upright trefoiled cresting, enclosing a carving in mother-of-pearl of the Virgin and Child. On the sole of the foot is a plate of silver opening by a hinge, having a Latin inscription on each side. The exterior informs us that it was made to contain a foot of one of the Innocents, given by Saint Columbanus. The interior records that one Oswald made this work by the will of God in the year 1470. The former, in Gothic character, is—"Integer pes de Innocentibus Sanctus Columbanus dedit," and the latter—"Osvaldus fecit hoc opus de voluntate Dei 1470." Although the foot itself is of the XVth Century, the cloisonné medallions inserted on the ankles appear to be of a much earlier date. This valuable relic was formerly preserved in the Treasury of the Cathedral of Basle, but was sold by auction some years since, together with the golden altar front of the XIth Century, now in the Hotel de Cluny; also the silver *chef* in the British Museum, and many other ancient specimens of goldsmiths' work, on the division of that city and territory into two cantons. This reliquary was originally set with precious stones, the most important of which have been removed, and resold to the authorities of the Cathedral, and coloured glass substituted, but many of the ancient cabochons remain intact. The length is $9\frac{1}{4}$ inches, and the height $5\frac{1}{2}$ inches.

A Silver Chasse, or Shrine, 9 inches long, $4\frac{5}{8}$ inches wide, in form of an ark, parcel-gilt, German-Gothic, XVth Century. On the sides, between twisted columns and under Gothic trefoil arches, are sixteen statuettes of Our Saviour, His Apostles, the Virgin Mary, and two Saints with their emblems, in relief. On the sloping sides of the cover are engraved the emblems of the four Evangelists in scrolls. A perforated cresting surrounds the top of the châsse, and runs along the ridge of the cover; and under the gable, at each end, is an angel. High pinnacled buttresses placed at the angles.

A Chalice, in silver gilt and metal, with translucent enamels of figures, and niello ornaments between. The figures represent the crucified Saviour with the emblems of His Passion; the B. V. Mary; a Bishop with staff; and three Saints. On the hexafoil boss are also busts of Saints within panels, one holding a palm branch and ladder. On the under side of the bowl are circular medallions engraved with busts of the Saviour with the orb; St. Peter; St. Paul; St. Bartholomew; St. James the Less; and St. John, Evangelist. In small panels on the foot are cherubs, around the upper part of which is an inscription in Lombardic characters, + "more · petruci · de · senias · me · feci" implying that the cup was made by Peter More of Sienna. The stem is ornamented with engraved birds and heads of Saints. The bowl is of silver, the foot of metal, six-lobed with angular projections; the whole is $7\frac{1}{2}$ inches high, and $3\frac{3}{4}$ inches diameter at top. XVth Century.

A Pix, of silver, in tabernacle work of six sides in three stages; in the lowest are open Gothic arcades supported on clustered columns, on the capitals of which are winged demons, and on the canopies are angels. At the angles of the middle stage are double niches with crocketed heads, and from the pierced parapets above project six gargoyles of dogs. The upper stage consists of crocketed niches divided by twisted columns, and supporting a purfled spire, on the bases of which are doves at the angles. In the sides of each story are figures of saints,—1. St. Margaret crowned, with sword and book treading on a crowned person; 2. St. John Baptist; 3. Mary Magdalene; 4. A Bishop with book, and trampling on a dragon; 5. A female Saint nimbed, holding book and trampling on a dragon; 6. A female Saint, with crozier and fawn at her feet. In the middle stage the figures are,—1. St. James the Less; 2. A Saint holding a book; 3. St. Bartholomew; 4. St. Philip; 5. St. Paul; 6. St. Thomas. In the lower stage are—1. St. Thomas; 2. St. Peter; 3. The crucified Saviour with the Virgin Mary and St. John; 4. St. Andrew; 5. St. Jude; 6. St. James the Less. The Pix stands on a pedestal adapted to it, but once belonging to a monstrance; on the boss are six circular medallions in enamels of busts of the Saviour crucified and Saints, and the arms of the Medici family, viz., six plates 3, 2, and 1, the arms being repeated on the foot. The stem is also ornamented with birds and quatrefoils in enamel. The whole is in the style of the XVth Century.

A Massive Silver-gilt Chalice, $9\frac{1}{2}$ inches high, 5 inches in diameter, on a large trefoil foot; the stem resembles the trunk and branches of a vine, the foot and lower part of the cup being covered with vine leaves and grapes, admirably executed. On the base are three small shields, on one of which is engraved the crucified Saviour; on the second is a coat of arms, viz.: Quarterly 1 and 4 a spread eagle in bend, 2 and 3 party per fess on a chief two double scrolls; the third shield is also Quarterly 1 and 4 an endorse between two horse-shoes, 2 and 3 a stag salient in bend sinister, thereon a barulet. Underneath the base is the following

inscription:—"Im · 1575 · iar · ich · Ursula-Frau · V · Pruskaw · geborne · Lobkowicz · auf · Altenburg · disen · Kelch · zum · ehr · Gottes · und · meyner · gedechtnus . machen · lassen ·" which signifies, "In the year 1575 I dame Ursula von Pruskaw, born Lobkowicz, of Altenburg, caused this cup to be to the honour of God, and my own memory." It may be therefore considered German work, Altenburg is in Saxony. This fine chalice was formerly in the SOLTIKOFF *Collection.*

Exhibited by HOLLINGWORTH MAGNIAC.

ECCLESIASTICAL ORNAMENTS and VESSELS, used in the Services of the CHURCH of ROME, of which the following description has been kindly furnished by the Very Reverend Canon DR. ROCK, the most eminent authority in such matters:—

A SILVER PARCEL-GILT PROCESSIONAL CROSS, 2 feet 9½ inches high, by 1 foot 5 inches in the transom. It is most likely of English workmanship, about A.D. 1390. The haft or socket by which it was fastened to its tall staff is of gilt copper, ornamented on its large knob with eight mock jewels, or square pieces of crimson, green, and blue glass paste, each standing far out in its setting. The cross itself is made of thin plates of silver, hammered up into a graceful wreath of five-petaled flowers. At the ends of its limbs, it is stopped with trefoils, making it somewhat like the heraldic cross flory. There is no image or crucifix, but instead Our Lord is figured on a square gilt plate, sitting on a throne with the mund or world in His left hand, and giving His blessing with His right: upon a detached oblique scroll above this plate is written, in Gothic characters, I. N. R. I. At the extremities are the usual Apocalyptic figures, symbolical alike of Our Lord Himself and of the four Evangelists, in quatrefoils. All these are in imitation or false enamel after the *inlaid* manner, that is, filled in with a thin hard mastic instead of a vitreous substance. The figures themselves are gilt, and stand upon a red ground, with a small space in the lower part of very deep blue. On the other side there is, in the middle, upon a square plate, a cross patonce upon a red ground, which is sprinkled with four flowers, five-petaled, all gold. At the ends of the limbs, just where the prophetic animals are on the front, and like them within quatrefoils, are four nimbed figures of Saints; on the north, St. John Baptist carrying a lamb in his arms; on the west, St. James of Compostella, dressed as a pilgrim; on the east, a Bishop in mass-vestments, with mitre and pastoral staff, giving his blessing, most likely intended for St. Thomas of Canterbury; on the south a Hermit (may be St. Guthlake), with a book in his hand. All these are gilt, upon a green ground, which is strewed with golden four-petaled flowers—an emblem of Paradise, or never fading bliss. The symbolism of colours is strictly carried out in this cross.

A BRONZE PROCESSIONAL CROSS, 1 foot 5¾ inches high, by 1 foot in the transom, of English make, some time in the latter half of the XVth Century. It has the usual emblems spoken of just now; and on the back part are engraved roses seeded and barbed, having five petals. All the edges are purfled with crockets, and the head of the crucifix is wreathed with thorns; and the traces which yet remain show that the whole was once gilt. Like a great many others of the same type it is, as a specimen of art, wanting in beauty of form and workmanship.

A CHALICE, COPPER GILT, $8\frac{1}{4}$ inches high, of elegant and appropriate shape, made about A.D. 1460, very likely at Sienna or Florence. Its fine bold nodus or knob is ornamented with six translucent enamels, and two bands of opaque enamels, one above, the other below it. Its wide-mouthed, narrow-bottomed, conical bowl of tin gilt, $4\frac{1}{2}$ inches in diameter at top, shows a very graceful outline, and its broad-spreading, well-moulded foot is of such a seemly width as to hinder it from being easily upset.

A RATIONAL, which is a liturgical decoration for the chasuble, sometimes to be met with figured in art-works, fastened high upon the breast of a dignified priest, an abbot, but especially a bishop, arrayed in his mass-vestments. Being worn in imitation, it had given to it the name of the ancient Aaronic rational, and the ornament itself, happening to be kept in use not much above two hundred years—from the XIIth to the XIVth Century—is so very seldom to be found that the present specimen is not merely the only one to be seen in England, but in any known collection on the Continent.

It is in gilt copper, mounted on wood, so as to make it very light. Its shape is a quatrefoil, in each foliation of which there is, in high relief, a bust of an Apostle: in the middle sits an Angel, with the legend "Matheus." It seems to have been fastened to the chasuble by means of a long vertical pin like a brooch. Its date is early in the XIIIth Century; and it measures six inches in length, by as many in breadth, and three quarters of an inch in thickness. Its use as a liturgical appliance is noticed in *The Church of our Fathers*, t. i, pp. 363, &c., where wood-cuts are given from English monuments in illustration of how it was then worn.

A THURIBLE of the XIIth Century. This beautiful liturgical vessel is of copper gilt, and when it came, almost twenty years ago, into the hands of its present owner, it had unfortunately lost all its chains, and showed only here and there large patches of its original gilding. Wanting it for use at the altar, he had new chains put to it, and got it regilt by the electrotype process—a method which hindered the slightest rubbing down, or the smallest hurt being done to any part of its bold and delicately raised work; the regilding, in fact, was absolutely needful to keep it safe from those injuries so sure to follow from the action of damp and oxidation. It measures, in height, $5\frac{1}{4}$ inches; in diameter, $3\frac{1}{2}$ inches. In shape, it is a hollow sphere wrought of open-work, and horizontally divided into two equal parts so as to form a bowl and lid. The under half or bowl, fitted with a metal lining to hinder the fire from falling through, stands upon a foot of a trefoil form. The lid or upper half has all the apertures among the ornamentation left open, to allow the smoke and fragrance of the incense to come forth. This upper half or lid is topped by a two-storied triangular building with several windows, and at every corner, a round ball; and upon its roof is seated a youth—an angel—clothed in a long full garment reaching to his feet: with his right hand on his bosom, and his left holding a sort of dish, he stoops his head as if listening to and gazing down on three young men, who, clad in short, tight-fitting gowns, are sitting outside and leaning, each against one of the walls of this kind of a house, and are all looking upwards toward this angel, for that such he must be is clear from the holes on his shoulder for two wings now broken off. The names ✠ Ananias, Azarias, and Misael, inscribed upon the lid of the thurible where they are sitting, tell that these three young men are the youthful Israelites otherwise denominated Sidrach, Misach, and Abdenago, who were thrown into a flaming furnace because they would not fall down and worship the golden statue set up by King Nabuchodonosor (*Daniel*, ch. iii). For its ornamentation, the ball of the thurible is distributed into three circles: within the circumference of these, on the lid, there are, first, a pair of lions head to head at the feet of Ananias; a pair of foxes, in the same position, at the feet of Azarias; and a brace of winged griffons—an imaginary creature, half bird, half beast—beneath Misael; upon the bowl, and after the same series, a brace of vultures with outspread wings, a couple of hyenas face to face, and a pair of wolves back to back. In form these animals are very graceful, and their movements spirited, and seem to have been moulded by a master hand. To each is given its own characteristic; the lions and other beasts are gnawing, the vultures preening their neck feathers, the griffons swallowing pine cones. The six triangular spaces between the circles are filled in with trefoils, every leaf of which is again compounded of three leaflets. At each of the three places where the circles touch, there is a bracket on the bowl, and immediately over it, on the lid, a monster head, so that when the thurible is shut, each bracket and head seem to form but one face, just like those so often met with on XIIth Century corbel-tables. The three chains are fastened to these brackets, and are passed through the heads, to keep the lid in its place when the thurible is swung; and a fourth chain, hooked to the angel's shoulders, draws up or lets down the lid as may be required.

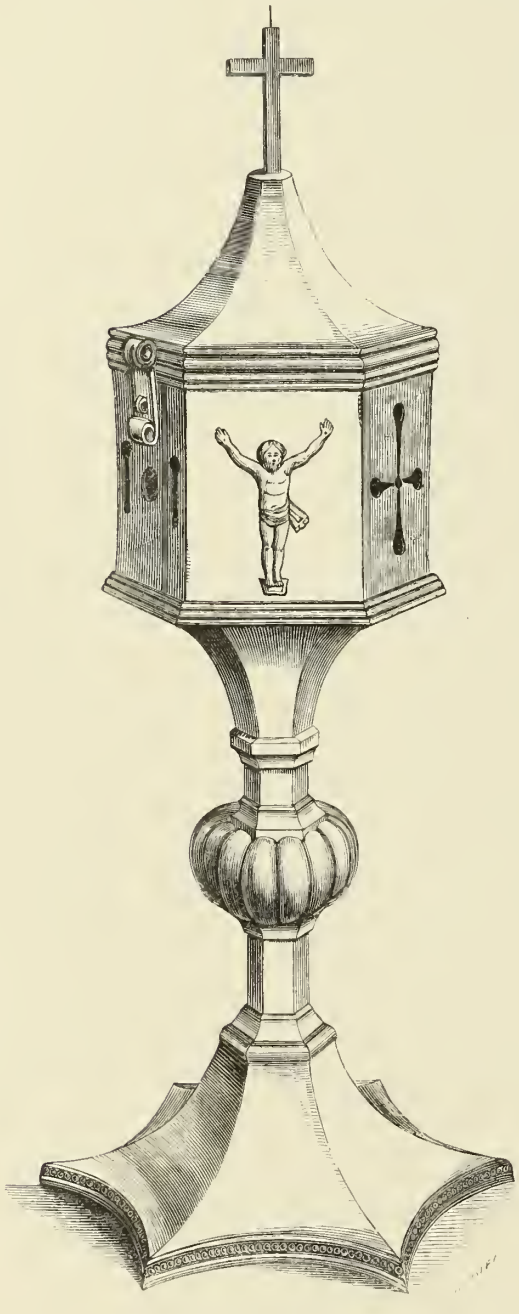
The Hebrew martyrs are thus figured singing their beautiful song of praise and thanksgiving, scathless amidst the flames of the Babylonian furnace, gazing upward on the Angel whom God had sent them for protection and a safeguard in their burning trial. All around and beneath them are the flowers of the field, the beasts of the earth, and the fowls of the air.

The symbolism of this ornamentation is most fitting for such an ecclesiastical appliance

as a thurible, in which was to be burned, at various parts of the liturgy, sweet-smelling frankincense, which one of the Wise Men brought for his offering to Our Lord in the crib, as the well-known scriptural emblem of prayer and worship. The three children typify the faithful people of God, uplifting to Him their notes of laud and adoration, in the hour of joy —the day of sorrow—at all times, in every season. By the angel bearing in his left hand an object resembling the flat dishes for holding incense—like those belonging to St. Paul's, London, in the XIIIth Century (DUGDALE'S *St. Paul's*, p. 312).

Exhibited by the VERY REVEREND DANIEL ROCK.

An IVORY PASTORAL STAFF, head of rich design, in pierced work, partly coloured and gilt, 10 inches high. The boss is hexangular, with two Apostles on each face under Gothic tracery, on trefoil and anemone brackets; the stem is plain, the crook pierced through in an elegant scroll of trefoils and birds. In the centre is represented, on one side, the Virgin and Child, and below are the Magi bringing their offerings; on the other side, between two angels bearing the emblems of the Passion, CHRIST is sitting in judgment; at His feet are figures rising from their tombs, surrounded by trefoil and anemone moulding, English work, XIVth Century.



It was obtained by the late Mr. Howard at Toulouse in 1814, and was said to have been preserved before the French Revolution in the Treasury of St. Sernin (Stus. Saturninus), one of the oldest churches of that city. Local tradition asserted its having belonged to St. Dominic, whose missionary duties frequently led him into the country about Toulouse.

Exhibited by PHILIP HENRY HOWARD.

A PYX, of hexagonal shape, latten gilt, 13 inches high. On the front compartment is a figure of the Saviour, whose body is extended as if on the Cross. The other sides have various pierced openings. The cover is surmounted by a cross.—See *Illustration.*

Exhibited by JOHN GOUGH NICHOLS, F.S.A.

The HEAD of a PROCESSIONAL CROSS, of metal, and silver parcel gilt, 3 feet 8 inches long, and 26 inches across. In the centre of one front is a figure in silver, 6 inches high, of the Crucified Saviour, extended on a slender gilt cross resembling a tree; the figure is parcel gilt; the nimbus of blue enamel, on which is a red cross; above are the letters I. N. R. Y. in a label on blue ground, and over this, and attached to the upper limb of the small gilt cross, is the pelican in her piety. On the upright and two horizontal limbs of the cross are quatrefoils in squares, in each of which is a figure; that over the Saviour represents an Archbishop, holding a staff with a double globe and bird upon it in his right hand, and a book in his left. On the right of the Saviour is the Blessed Virgin Mary, and on His left the beloved disciple St. John; and below the Saviour is St. Lawrence with the gridiron; all these figures are parcel gilt, nimbed in blue enamel, with circular-headed rays within the nimbus. At the top of the Cross, above the figure of the Archbishop, is a square tabernacle of open tracery, under ogee canopies with pinnacled buttresses between, and ending in a pierced spire, the whole is crocketed; in each face is a Saint with emblem. A similar tabernacle stands over the figures of the Virgin and St. John. At the extremities of the horizontal limbs are trefoils ending in a foliated boss. The front and back of the cross are entirely covered with minute Gothic tracery and flat foliage, the back-ground being enamelled green, and the sides of the limbs are edged with a purfled ornament. The Cross is supported on a stem enriched with open Gothic tracery, and has a large hexagonal boss at the end, six inches across, consisting of three stages, in very rich open Gothic tracery, with pinnacled buttresses containing niches, and parapets of open tracery with perforated canopies. In the niches of each stage, as well as in those of the buttresses, are figures of Saints nimbed with their emblems. Higher up the stem is a smaller boss, 4 inches in width, consisting of six flying buttresses pinnacled, and rising standing above a circular roof and supporting a gallery from which branch gargoyles. Beneath the gallery, around the staff, is inscribed in black letter, AVE MARIA. On the other side, covered also with tracery as before described, are the quatrefoils and tabernacles repeated; in the centre of the Cross, in a *vesica piscis*, is seated a representation of the Eternal Father, the right hand raised in benediction, and holding on His knee an open book, whereon is inscribed, in small black letter, "EGO SUM LUX MONDI; ETIÃ VERITAS ET VITA," the former part in *St. John*, viii, 12; and the latter in ch. xiv, 6, *Vulgate;* the nimbus is in black enamel with a red cross. On the right and left of the Almighty are the evangelists St. Luke and St. Mark, with their emblems, the ox and the lion; above the Father is St. John with the eagle, and beneath is St. Matthew with the angel. The evangelists are nimbed, and parcel gilt, but their emblems are carried in their hands, instead of the usual mode of representing them at their feet. This Cross, which is profusely covered with pebble imitations of former gems, may be ascribed to the end of the XVth Century.

A MONSTRANCE, or "Ostensoir," in silver gilt, of exquisite design and workmanship; probably Portuguese, late XVth Century. It is 2 feet 3 inches high, and formerly belonged to the Cathedral of Braga, in Portugal. It is profusely enriched with tracery, pinnacles, buttresses, and small statues of saints, all in the most florid style of the continental Gothic of the period.

Exhibited by HIS ROYAL HIGHNESS THE DUKE D'AUMALE.

A Pyx, of copper-gilt, enamelled after the inlaid manner. It is thus described by the Very Rev. Dr. Rock:—"It is circular, $2\frac{3}{4}$ inches in diameter, $1\frac{1}{2}$ inch high in the bowl, and its lid, held to it by a hinge, and fashioned like a hollow cone, measures also two inches, and on a ball at its top stands a plain cross. Inside it is strongly gilt; and outside, upon a deep blue ground, are circles inclosing the two monograms of Our Lord, IHS, and XPS (Christus). It is of the XIIIth Century, and its use was for holding the particles of the Blessed Eucharist, always then, as now, kept ready for the sick and dying. How this Pyx was hung up at the altar beneath a canopy is shown from ancient documents in *The Church of Our Fathers*, iv, p. 201."

The most sacred vessel used in the services of the Church of Rome is derived from the Latin word, Pyxis, and that from the Greek, signifying a box, or casket, and its purpose is to contain the Host, or consecrated wafer. The shape of the Pyx is various, sometimes like a cylindrical box, at others like a square casket, and frequently like a shrine of tabernacle work, and formed of the precious metals, adorned with gems, and costly stones. It also takes the form of a Dove, symbolical of the Holy Spirit. Many of these vessels are designed in a high style of art, with representations of Scriptural subjects, in relief, or enamelled. Henry VIII., in his will, expressing his regret that he had seen "in diverse manie churches of our reame, the holie sacrament of the aulter kept in ful simple and inhonest pixes, especially pixes of copre and tymbre;" continues—"we have appointed and commaunded the treasurer of our chambre, and maistre of our juell-house, to cause to be made furthwith pixes of silver and gilt, in a great nombre, for the keeping of the holie sacrament of the aulter, after the faction of a pixe which we have caused to be delivered to them. Every of the said pixes to be of the value of iiij.*l.* garnished with our armes, and rede roses and poart-colis crowned." One of the Ordinances made by Henry V., when in France, evinces the respect in which the Pix was held on account of its contents:—"For Holy Churche. Also that no man be so hardy, of lesse that he be prest (*priest*), to touche the sacrement of Godes bodey, upon payne to be drawen and hangede therefor; nor that no maner man be so hardy to touche the boxe or vessel in the whiche the precious sacrement is in, upon the same payne."—Sir N. Harris Nicolas.

A Pax-Brede, of copper-gilt, and English work. It is thus described by Dr. Rock:—

"It is engraved with the figures, of Our Lord hanging on the Cross, and the B. V. Mary standing at one side, St. John the Evangelist on the other, all three well drawn. It is $4\frac{1}{2}$ inches high, and 3 inches broad, still having its original handle to it. Its mouldings, the bratishing especially of the Tudor flower, tell its time to be somewhere in the reign of Henry VII. The derivation of its name, and its ritual purpose, are explained at full in *The Church of Our Fathers*, iv, p. 160."—See *Illustration.*

The Pax-Brede, or the Pax, as it is more commonly called, is a small tablet, like that in the engraving, of gold, silver, or copper-gilt, sometimes of ivory, having usually upon it a representation of the Crucified Saviour, sometimes alone, but generally with His Mother, and the Beloved Disciple on either hand, or with the B. V. M. and another Mary, and sometimes inscribed PAX · TECVM, and having a

handle at the back by which it was carried round, after the *Agnus Dei* of the Mass, by the priest for the communicants to give "the kiss of peace," whence its name, and hence it was sometimes called "the Osculatory." It is necessary to bear in mind that a Pax is quite distinct from a Pyx, another utensil in the Church of Rome; Dr. Johnson, however, in his Edition of Shakspeare, strangely asserted that they were identical. Specimens of Pixes are described and illustrated in these pages. In the Inventories of Ecclesiastical Furniture used in English Churches before the Reformation, frequent mention is made of these two utensils. Thus in the Inventory of the Church of St. Mary Magdalen, Bermondsey, taken in the reign of Edward VI.,—"ij latten pyxses, and ij paxses of copper." In the Church of St. Mary Hill, London, time of Henry VI., —"A cowpe of sylver and golde to lay Goddes body with cristall, and iij pax-bredes of sylver gilt." In SHAKSPEARE'S *King Henry V., Act* iii, *Scene* 6, where Bardolph is condemned to die for the theft of a sacred vessel, in some editions it is called "a pax," and in others "a pix;" the latter is no doubt the true reading, as the Poet derived his story of the sacrilege from Holinshed and the earlier Chroniclers, who state that a soldier in King Henry's army stole a pix, of copper-gilt, mistaking it for gold, from the church at Corbie, for which he was hanged in sight of the whole army.—G.R.F.

Exhibited by the VERY REV. CANON DANIEL ROCK, D.D.

The DECEASE and GLORIFICATION of the BLESSED VIRGIN.—A miniature drawing on vellum, illuminated with gold, cut out of the antiphonal which Don Silvestro (so highly extolled by Vasari) adorned with miniatures, for the Convent degli Angeli at Florence, about the year 1350. The corpse of the Blessed Virgin is surrounded by all the female relatives of the deceased, the twelve Apostles, and OUR SAVIOUR in the centre, who receives in his arms the departed spirit (in the form of an infant) of his Mother. Above, the Virgin sits enthroned within a *vesica piscis*, with eight attendant Angels. Every head is surrounded by a thick and shining nimbus, and the whole of that space which is between the Assumption of the Virgin and the group below, consists of one highly raised mass of resplendent gold. "Though the faces," says Dr. Waagen, "still have the type of Giotto, there is in CHRIST a dignity, in the Apostles a depth in the expression of grief, in every part such refined taste, such a delicate execution, that it far surpasses all the miniatures of that age that I have ever seen. But Mr. Ottley paid £100 for this one only, at first hand."—*Works of Art and Artists in England*, vol. II, p. 129, 8vo, 1838.

A PAIR of DEVOTIONAL FOLDING IVORY TABLETS, carved with subjects representing the Annunciation, Salutation, Nativity, Presentation in the Temple, and Adoration of the Magi; date early in the XIVth Century. Formerly in the Collection of the late A. W. Pugin, Architect. Each leaf is $7\frac{3}{4}$ inches by $4\frac{1}{2}$ inches.

A LEAF of a DEVOTIONAL TABLET, carved in Ivory, representing the Crucifixion; date, early in the XIVth Century; 3 inches by $2\frac{1}{8}$ inches.

An IVORY STATUETTE of the BLESSED VIRGIN MARY, holding a globe; date XIVth Century.

The HOLY WOMEN, part of an altar piece or *rétable*, of the Crucifixion, or the Entombment; date about 1400. Another group, from the same composition, representing St. Peter cutting off the ear of Malchus, is in the Collection of Mr. Rohde Hawkins.

A DIPTYCH, by HANS MEMLING, born about 1430, died 1489, the scholar of Roger Van-der-Weyden the Elder. On the right wing is represented the Crucifixion, a rich composition, with Jerusalem in the distance. Among the numerous figures surrounding the Cross, one has been conjectured to be a portrait of Louis XI. Longinus is seen holding the spear to pierce the Saviour's side; he is on horseback, and represented as blind; another mounted soldier directs the point of the weapon, whilst Longinus touches his eye with the fingers of his left hand. On the left wing is pourtrayed the Princess Jeanne, born 1426, married 1450, died 1482, daughter of Charles VIII., King of France, and wife of John II., Duke of Bourbon. She kneels at a faldstool, covered by a cloth, or carpet, embroidered with the arms of BOURBON, being those of France with a bend Gules, impaling FRANCE. Before the faldstool, an Angel, wearing an alb, bears a shield emblazoned with the same impaled arms, and behind the Princess appears St. John the Baptist. In the sky are the Virgin and Child, surrounded by a rainbow, and enthroned on a crescent; above the Child hovers the Dove. At the top of the picture is the Supreme Being, conventionally represented as the "Ancient of days," wearing an imperial crown and crimson robe, and giving the benediction with His right hand.

Exhibited by the REV. JOHN FULLER RUSSELL, M.A., F.S.A.

The central portion of an IVORY TRIPTYCH, beginning of the XIVth Century, found 12th September, 1853, in Haydon Square, Minories, on the site of the Abbey of the Nuns Minoresses. It is of exquisite workmanship, representing in the upper of two compartments the Crucifixion, with the Virgin and St. John; and beneath is the Virgin enthroned and crowned, with the Infant Saviour seated on her knee; each is holding an apple. Traces of red and blue colour are still visible. Height $3\frac{1}{5}$ inches, $1\frac{3}{4}$ inch wide.—See *Illustration.*

Exhibited by the REV. THOMAS HUGO, M.A., F.S.A., F.R.S.L., &c.

AN ANCIENT PATEN, silver gilt, 6 inches in diameter; preserved in the Church of St. Helen, Cliffe-at-Hoo, near Rochester, and still in use. In the centre of the Paten is a subject which illustrates the legend round the border, "Benedicamus Patrem et filium cum Spiritu Sancto." In the centre, within a hexafoil cusping, is enamelled a representation of the Eternal Father seated within a glory of rays, raising the right hand in benediction, and holding in His left the Crucified Saviour, in front, over whom is seen the Holy Spirit in form of a Dove. The inscription is in admirably shaped early English text, with foliage between the letters; XIVth Century.

Exhibited by the REV. EDWARD HENRY LEE, B.A.

A CHALICE, silver gilt, 8½ inches high, 5 inches diameter in cup, and 6½ inches in foot, which is octofoil. On one of the foils within a circle are appliqué figures of the Blessed Virgin and Child in glory, with St. Anne, and a male kneeling, and above is a Flemish inscription in Lombardic capitals,—IENN · I · VĀ · BIN · SHEFT · MICHDO · EN · MABEN · BIT · GOT · VOI · R · HEM. A pierced quatrefoil runs round the lower upright rim of the foot. The stem has open Gothic tracery supporting a plain taper bowl, with appliqué foliage to the lower part. The lifting boss has eight enamelled projecting medallions, whereon are Lombardic capitals in metal, A . I . H . E . S . V . S . M., on blue and green grounds. On the upper part of the base are inverted Gothic crockets. XVth Century.

Exhibited by JAMES TOOVEY.

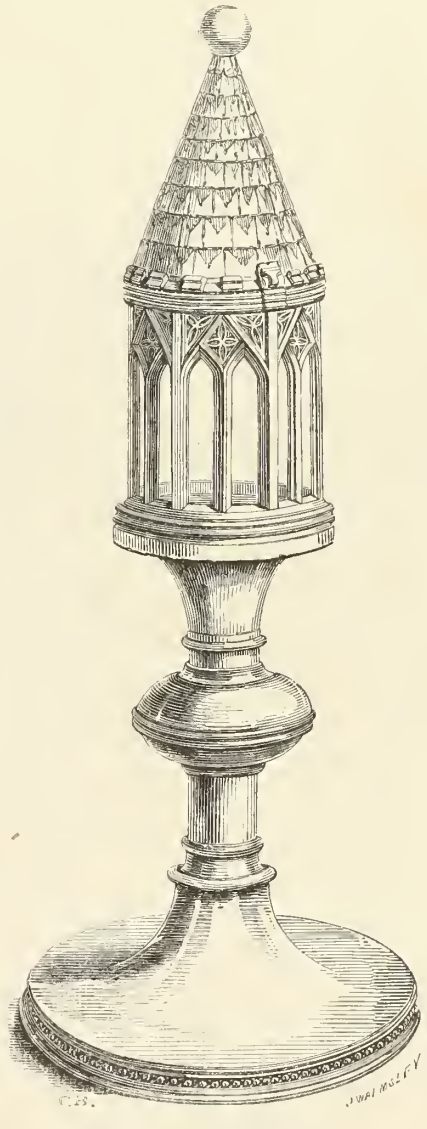
The STEM of a CHALICE, Latten-Gilt, octofoil in plan, engraved in French Gothic tracery, with a boss of eight projecting knobs; on the inside is an inscription:—

ȝi CHALIȝ APERTIEIT AL CHAPEL DE DALLE MR LABE DVRVT MAOFĀIT DORE, 1710.

The latter part of this inscription appears to have been recut over a much earlier one, probably when it was regilt, by the Abbé Durut, in 1710.

A CIRCULAR PYX, Latten-Gilt, 11 inches high, on a foot; the body is of open Gothic work, with a battlement, on which is a cover in the form of a short spire, terminating in a ball.—See *Illustration.*

Exhibited by JOHN GOUGH NICHOLS, F.S.A.



A SACRAMENTAL BASIN and COVER, 5½ inches diameter. On one side is a coat of arms, viz.:—Three eagles displayed; the cover is engraved with human heads and scrolls, with a rose in the centre; also with a crest, an eagle displayed, and the initials "R. J. J." The plate mark is the Roman capital N of the year 1728.

Exhibited by JOHN PAUL DEXTER.

A LEAF of a DEVOTIONAL TABLET, in brass, 2½ inches square; it probably formed part of a triptych, the hinges still remaining. On the outer side is the Cross, with the emblems of Our Lord's passion, and an inscription in the Russian language. On the inside of the leaf are three Saints, nimbed and holding books; one figure wears a bishop's mitre.

Exhibited by CHARLES WARNER.

A SEBASTOPOL RELIC; a Russian painting on wood, 7½ inches by 6 inches; the subject being the Raising of Lazarus, who is in his "grave clothes," issuing from the mouth of the cave; one of his sisters is prostrated on hands and knees, in a red dress ornamented with gold; the other sister, in a dark dress, is kneeling. The Saviour in a red dress, and nimbed, holds up His right hand, with two fingers raised, and the thumb bent. Behind Him are three of the Apostles, nimbed.—*St. John*, xi. Over the painting is a brass cover, on which the subject is repeated in repoussé work, the heads being pierced, in order to show those in the painting.

Exhibited by HENRY WILLETT.

ENAMELS ON METAL.

" I see the jewel, best enamellèd,
Will lose his beauty; and though gold 'bides still,
That others touch, yet often touching will
Wear gold."

Comedy of Errors, Act ii, *Scene* 1.

THE late Mr. F. W. Fairholt, F.S.A., thus defines Enamel painting:—" Painting upon metal previously covered with a glazed ground. This kind of painting can only be done in small pieces, and it stands in the same relation to porcelain-painting as miniature does to water-colour-painting. The metals used are gold and copper; the latter is usually gilt; silver is never used, because that metal is liable to blister, and otherwise injure the enamel, and brass is of too fusible a quality. For *bijouterie* an opalized semi-transparent ground is laid on, or a transparent one through which the foil may be seen; for painting, an opaque white ground, such as we see on the dial-plates of clocks, is placed on the metal. The laying on and burning-in of this ground is called ENAMELLING. The grounds are always more fusible than the metal, and they must be less fusible than the colours laid on it. In the most ancient specimens, the lines of metal separating the colours were of fine filigree; then came the *champ-levé* process, in which the field or ground was cut out of the metal for the reception of colour, leaving slender solid outlines to define the composition of the design. The cavities being filled with enamel, the bands of metal were then gilt and burnished. The best works of this nature were executed in the twelfth and thirteenth centuries. The costliness of this sculptured ground led to the adoption, in the succeeding century, of a mode which originated in Italy, in which the design was shown in low relief, or simple lines incised on the face of the plate, which was covered with transparent enamel, the design being indicated by these lines showing through it. This was followed by superficial enamelling, in which opaque colours, or colours laid on a white opaque ground were used; a practice which commenced in the latter part of the fifteenth century, and is the one still adopted. No course of experiments has hitherto made known the substances of which ancient enamels were composed, or the proportions in which they were employed. . . . . The colouring paste, which forms the base, consists of oxides of lead and tin infused with silex, in certain quantities, the opaque qualities being given by the oxide of tin, whilst various colours

are produced by the addition of the metallic oxides; thus from copper green is obtained, red from gold or iron, and blue from cobalt. The use of this last mineral, and the exquisite colour produced from it, seemed to predominate to a remarkable extent in the earlier enamels; the field of which is almost invariably enriched with the brilliant hue of the substance called smalt. The town of Limoges, in the south of France, has acquired a great name in the history of the art of ENAMELLING; it was particularly distinguished in the twelfth century, and its productions were called *Opus de Limogia*, and *Labor Limogiæ.* Many reliquaries of that time are still extant, the sides and sloping roofs of which are composed of plates of copper covered with sculpture and enamel-painting."—*Dict. of Terms in Art.*

The Art of Enamelling is of very early origin, and even if unknown to the Egyptians, that inventive people had introduced something very like it, in the brilliant tints of their decorations, in which precious stones, or imitation pastes, are cemented into sockets, of which specimens are in the British Museum, 3,000 years old. Enamelling on metal was known to the Greeks and Romans, and its use spread into Gaul and Britain, and Byzantium, at a remote time; and later to Germany and Italy. The two fine and early examples of Enamel on Metal, which have been selected for illustration, have never hitherto been engraved. They have been ably and truly rendered by the wood-engravers, Messrs. R. B. Utting and John Sachs, by whom also the subjects were drawn.

Enamels.

A Coffer, covered with enamelled metal plates; on the front and back, in compartments, are the Twelve Apostles, nimbed; at one end is a representation of the Nativity, the Blessed Virgin Mary being in bed, attended by Joseph; two oxen are in the background, the Star of Bethlehem is seen above. At the other end of the Coffer is the Crucifixion, with the Virgin Mary and St. John; a soldier is piercing Our Lord with the spear, a fourth figure, probably Joseph of Arimathea, is holding a box; the sun and moon appear above. On the lid, in the centre, within a *Vesica Piscis*, coloured green, is seen the Eternal Father seated on a throne, in a dark blue mantle, holding a book in one hand, and the other raised in benediction. On the other side are the symbols of the Four Evangelists. The cover is mounted with four uncut crystals. From the rudeness of the workmanship this coffer is probably of great antiquity, and may date as far back as the IXth Century. Byzantine work.

A Pectoral Cross, or Reliquary, of Byzantine Cloisonné enamel, of the IXth Century, of two cruciform plates, widening at the extremities, united together by a silver gilt frame with hinges, forming a box for relics. Both plates are enamelled, and the injury which one has sustained by a hole through the breast of the Saviour affords an opportunity of ascertaining the mode of manipulation, viz.:—a case is made of a thin plate of gold of the form required, with raised edge to enclose the enamel; extremely thin upright fillets are then soldered to the flat plate, forming outlines of the subject to be represented, not merely to separate the various coloured enamels, but to depict the folds of the garments, the features, and inscriptions. The various coloured enamels are then placed in the interstices, in a dry powder, subjected to a certain degree of heat, sufficient for the purpose of fusion, and the surface is afterwards polished. The thickness of the enamel, and depth of the fillet in this specimen, are about $\frac{1}{8}$th of an inch. They are both fixed in silver gilt frames, with corded mouldings around, which may probably be not so early as the Cross itself. These enamels are very rare, and of the few examples known to exist the following may be briefly referred to:—The Crown and Sword of Charlemagne, of the IXth Century, at Vienna; the celebrated Pala d'oro of St. Mark's, at Venice, of the Xth Century; the Cup of St. Remi, of the XIIth Century; and the Sword of Childeric, at Paris; the cover of an Évangéliaire, at Munich; portions of the Shrine of the Three Kings at Cologne; in England, the Alfred Jewel (of the IXth Century), discovered near Athelney Abbey in 1696, now in the Ashmolean Museum, Oxford; and a golden Ouche, formerly belonging to Mr. C. Roach Smith, F.S.A., discovered in London, and now in the British Museum. On one side of the reliquary Christ is represented nailed to the Cross, His head surrounded by the cross-nimb, having a black beard, and clothed with a long robe, which reaches below the knees; the feet are fixed separately by two nails on a tablet; on the top of the Cross is the Greek character *Π* (*Pater*), beneath which, over the head of Christ, is written IC XC; underneath the transverse limbs, in Greek characters, is the following inscription, IDEOVS DOVIMRS, which is much abbreviated, but is supposed to allude to the words addressed from the Cross to the Blessed Virgin Mary and St. John, "Behold thy son;"—"Behold thy mother."—*St. John*, xix. 27. On the right extremity of the Cross is the bust of the Virgin, and on the left that of St. John; at

the foot of the Cross is the "skull of Adam:" at the top the sun and moon are seen. On the reverse is a full-length figure of the Virgin, over each shoulder M TH ("Mother of God"); at the top is the bust of St. John, at the bottom that of St. Paul; and at the sides are St. Peter and St. Andrew, with their names in Greek characters. These figures are separated by a transparent bright green enamel. The colours employed are white, yellow, back, carnation, light blue, lapis, grey, green, and violet. Height, $3\frac{3}{10}$ inches; width, $2\frac{1}{4}$ inches. This specimen was formerly in the DE BRUGE *Collection*, and is engraved in the *Manchester Art Treasurer*.

An ENAMELLED PLAQUE, in shape of the *Vesica Piscis*, within which is a representation of the Saviour seated in glory; the head is in gilt metal, surrounded by the cruciform nimbus, outlined in red enamel. The dress is in enamel of various colours. Our Lord holds in His left hand an open book, whereon are figures of female saints, one no doubt intended for the Blessed Virgin Mary; the right hand is held up in benediction. The background is of plain gilt metal, having thereon the Greek letters, Alpha and Omega, by which names Our Lord calls Himself in *Revelations* i, *v.* 8. The margin of this very fine plaque has a running zig-zag or chevron pattern enamelled. It is $8\frac{1}{4}$ inches high, and $4\frac{1}{2}$ inches wide, and is considered to belong to the XIIIth Century. German work. —See *Illustration*.

A large ARK-SHAPED CHASSE, of Copper, enamelled. On the upright and sloping sides of the front are six quatrefoil appliqué tablets. In the centre of the top is the Almighty, in the act of benediction, and holding the Book sealed, an attendant angel on each side with chalice and candlestick. Beneath, in the centre of the upright side, is the Crucified Saviour; over the head of the Cross, which is green, are the sacred monograms $\frac{\text{I. H. S.}}{\text{X. P. S.}}$; on either side are the Virgin Mary and St. John, nimbed. The metal ground between the panels is profusely

studded with crystals and artificial gems set on tinsel grounds; the panels are covered with scrolls and flowers, and filled with enamel, the ground-work being blue.

On the plaques of the back are six circles, each having a cherub thereon supported by clouds. All the plaques are ornamented with metal scroll-work filled with enamels of blue, green, red, and white.

On each end of the Coffer is a composition of two semi-circular arched niches, supported by spiral columns, with foliated capitals. On one side is represented the Annunciation by the Angel Gabriel, with the Cock on a pinnacle above the arches; at the opposite end are figures of two saints holding books. The background is entirely filled in with enamels in scrolls and flowers. XIIIth Century. Limoges work. Height $9\frac{1}{2}$ inches; length $15\frac{1}{2}$ inches.

Exhibited by A. J. B. Beresford Hope, M.P., F.S.A., &c.

An oblong Coffer, formed of metal, and enamelled in champ-levé work, with flat cover. It is $9\frac{1}{2}$ inches long, $5\frac{1}{2}$ inches wide, and $3\frac{3}{4}$ inches high, and is of very early and rude design, probably German, of the XIIth Century. On the top, within a circle of green, is the Agnus Dei in white spotted blue, a modern restoration in paint; it is nimbed white, and holds a cross green. At the corners of the cover are the Evangelistic emblems; the Angel is in white, spotted blue, nimbed green, and holding a book; the Lion is green and nimbed white; the Bull is white, spotted blue, and nimbed green; and the Eagle, a greenish white, is nimbed green. The intermediate spaces are filled with scrolls in metal, the background being dark blue and white enamel.

On the front and back of the Coffer is a series of semi-circular arches, supported on plain columns, in white and blue, with cushion-shaped capitals and bases, green and blue, and pinnacles above. Beneath the arches are full-length figures of the Twelve Apostles, those in the front and back being the same in outline. The backgrounds of the niches are dark and light blue, and the draping of the figures is in blue, green, and yellow; the figures, each of which is nimbed and holds a book, are outlined in metal, of which the heads also are composed. At one end of the Coffer is the Crucifixion; on the cross, white, the figure of the Saviour, light blue, is draped green. On His right is the Blessed Virgin in yellow drapery, and on His left St. John in green, both are nimbed. On each side of the cross is a soldier, one in a green dress, holding the spear; the other, in yellow, with the hyssop, sponge, and vessel of vinegar, *St. John* xix, 29; the sun and moon are seen above the cross. At the other end of the Coffer, Our Blessed Lord is seated in glory, within a *Vesica Piscis*, nimbed green, draped in white and green, the throne yellow; on His right and left is an angel draped in green, white, and yellow. The whole of the enamel is in a modern wooden mounting, the edges being studded with large globular gilt nails. The costume of the figures resembles that seen in Anglo-Saxon MSS.—*From the* De Bruge *Collection*, 662. Soltikoff, 134.

A CHASSE, or RELIQUARY, of Copper and Brass, in champ-levé work. It is in the form of an ark, 9 inches long, $7\frac{1}{2}$ inches high, and $3\frac{3}{4}$ inches deep; it stands on four short square legs. On the front slope of the cover is represented the Entombment; three male figures lower the body of Our Saviour, which is in a winding sheet, into the tomb; and two females, one with a vase (Mary Magdalene), and the other with a book, are looking on and weeping. The inside of the sepulchre is here shown by three semi-circular arches, in green enamel, supported by columns of grey entwined with spiral lines of red, and having bases and foliated capitals, above which are pinnacles in metal. A lamp hangs from the ceiling of the centre compartment; the tomb is represented of a green colour, powdered with red stars, and striped with gold; the ground of the whole being of a dark blue colour, on which are circles in gold, green, white, and red.

On the upright front is the subject of the three Maries, each carrying a spice box, approaching the sepulchre, which is in the form of a square temple, supported by pillars similar to those in the former subject, with a pediment to the front, which is open to show the interior, where is an angel, holding in his left hand a cross-staff, seated on the tomb, at the base of which are two of the Roman soldiers asleep. The background is of blue enamel, and across the side of the building are lines of green and grey. In these two subjects the figures are in relief, and the costume of the male figures as in the Entombment. At each end of the Chasse is engraved the figure of a saint nimbed, and habited in a long robe; one of these is bearded, the other is not, probably intended to represent Saint Peter and Saint John, on their way to the sepulchre. The back of the Chasse is powdered with circles of gold, within which are quatrefoils in blue and green, the background being in dark blue enamel. All the subjects on the sides and ends of the Chasse are enclosed within narrow borders of gold quatrefoils on a red ground.—*From the* DE BRUGE *Collection*, No. 676; and SOLTIKOFF *Collection*, No. 143.

A PLAQUE of CHAMP-LEVÉ ENAMEL, 8 inches high, 4 inches wide, on which is represented the Crucifixion; the figure of the Saviour is fixed with four nails to the cross, of green enamel, powdered with golden stars, the upper limb of which is inscribed $\frac{\text{I. H. S.}}{\text{X. P. S.}}$; above is the hand of the Almighty in benediction, pointing down to the Saviour, behind whose head is a nimbus of light blue, on which is a cross of red heightened with white; the block which supports the feet is light blue, dotted with red. On the right and left of the cross stand St. Mary and St. John, who holds a book; these figures are nimbed, and, as well as the cross, stand on mounds of stones, represented in red, white, and green enamels; at the foot of the cross is the "Adam's scull," in white and gold. Above the horizontal arm of the cross are two angels nimbed; the background is dark blue, powdered with golden circles, with a horizontal line of green about half-way up the figures of St. Mary and St. John. At the angles, and in the middle of the two sides, are angels, gilt on green grounds, the spaces between being filled with scrolls in gold, with trefoils of several colours.

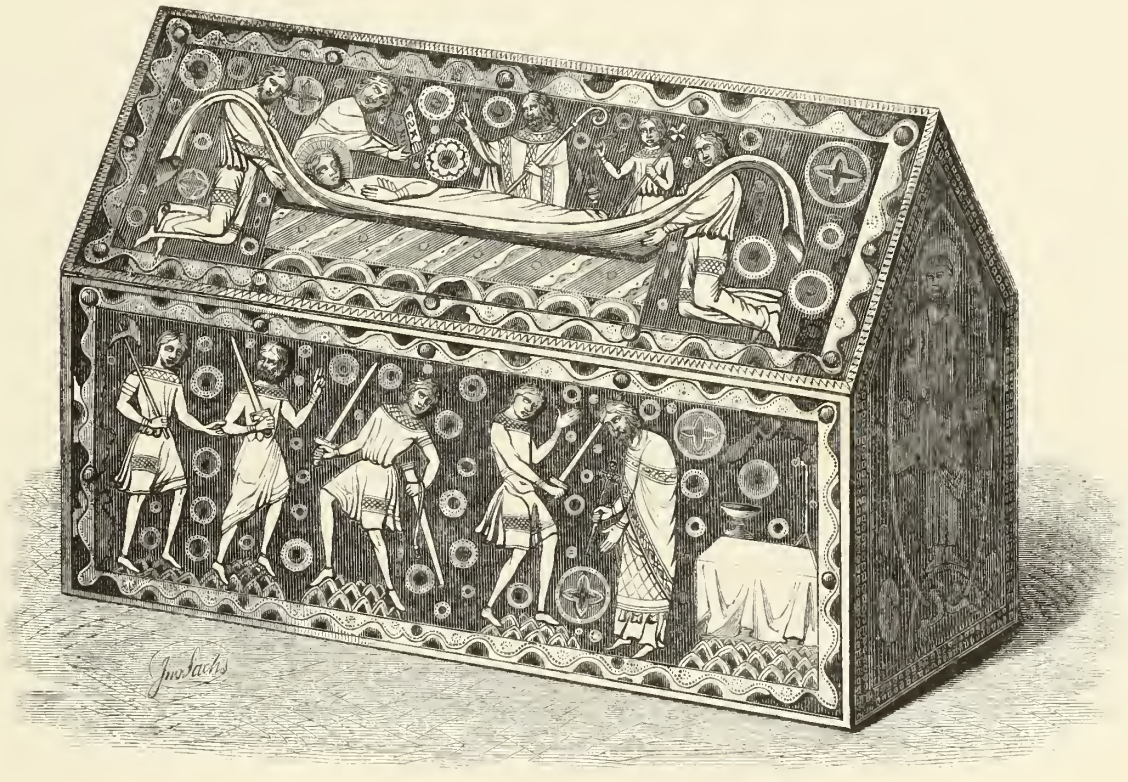
The figure of the Saviour, and the heads of St. Mary, St. John, and of the two Angels, are in high relief, and attached to the Plaque; the other parts of these figures are engraved, the whole being in gilt metal.

Exhibited by GEORGE ATTENBOROUGH.

A PLAQUE of METAL, enamelled, probably at Limoges. The subject is the Presentation in the Temple. Champ-levé work; date XIIIth Century.

Exhibited by the REV. JOHN FULLER RUSSELL, M.A., F.S.A.

A CHASSE, of Copper, enamelled, ark-shape, $8\frac{1}{4}$ inches long, 6 inches high, and $3\frac{3}{4}$ inches wide, probably of the XIIth Century. On the front are five figures, representing the murder of the Archbishop of Canterbury, Thomas à Becket, A.D. 1170, by the four Norman knights, Richard Brito, Hugh de Morville, William de Tracy, and Reginald Fitz-Urse, the later carrying the battle-axe with which he struck the door of Becket's apartment. The courageous prelate, dressed in full vestments, is standing in front of the altar, whereon are the chalice and candlestick, the time being the vesper service; and he holds his pastoral staff. Tracey is in the act of striking him with his sword,—"Strike, the rest of ye strike," the Norman then exclaimed to his companions, when a second blow aimed at his head brought the Archbishop



to the ground; a third clove his skull (Thierry). On the sloping side, above the preceding scene, is shown the interment of the Archbishop, who was hastily buried in the crypt of Canterbury Cathedral by his monks lest the body should be seized, as was threatened, by the Normans. Two persons are lowering the corpse on a large sheet into the tomb; another holds an open book; a fourth figure, in full vestments, with pastoral staff, probably the Abbot, raises his hand in benediction; and a fifth person, serving a censer, and holding a crozier, is most likely intended for Edward Grim, Becket's faithful cross-bearer, who was wounded in his master's defence. At the ends of the Chasse are engraved figures of nimbed saints, each within an

aureole; and the entire surface is an enamelled ground on lapis lazuli, powered with circles, in some of which are quatrefoils of blue, red, green, yellow, and white. The figures are all in metal and engraved, the heads being in relief. This interesting work of art, which is now engraved for the first time, was probably produced soon after the death of Becket, who was canonized by the Church of Rome in 1173. It was procured at Naples by the English Ambassador, Sir William Hamilton, in 1801.

Exhibited by the SOCIETY OF ANTIQUARIES OF LONDON.

A fine LIMOGES ENAMEL PLAQUE, 9½ inches high, 8¼ inches wide. The subject is the Annunciation; the Virgin Mary kneeling at a desk, is in a blue mantle over a red tunic, with long yellow hair, nimbed. In front of her is the Archangel Gabriel, in a green mantle and maroon tunic, with two wings of blue and white; behind him are four attendant angels, one of whom holds up the train of the Archangel's dress, which is richly jewelled. On the desk, which is draped with a maroon cloth, powdered with golden flowers, is an open book, from which the Virgin was reading, and in front is the vase filled with lilies in flower. On a label is the angelical salutation, in Latin, "Hail, Mary," &c. In the upper part, in a maroon-coloured cope, fastened by a morse, and wearing the papal tiara, is represented the Eternal Father, His right hand raised in benediction, and in His left the orb and cross: in front is the Holy Dove, the Heavenly Host in attendance within a glory of blue clouds. The subject is enclosed in an architectural composition; in the upper corners are two bearded figures holding labels, having inscriptions in Lombardic characters, invoking the B.V.M. The drawing in this fine Plaque is very much in the style of Albert Durer, and the prevailing colours are blue and maroon, green, light blue, and brown, much heightened in gold. It is considered to be the production of Nardon Penicaud, circa 1503.

Exhibited by CHARLES SACKVILLE BALE.

A CASKET, decorated with twelve small plaques, in enamel, in *grisaille* with slight flesh tints, representing children engaged in martial disports, boys in triumphal procession with a car, two boys near a blazing cauldron, medallion heads, and other subjects the intention of which is not apparent. The back ground is painted in deep transparent blue, upon which traces of inscriptions in gold may be seen; in the compartment representing the triumph may be deciphered—LE DIVE—which occurs in other subjects, and—LE FIT SESAR SVIS—signifying probably that the son of Cæsar is portrayed upon the car. The mountings, handle, feet, fastenings, &c., are of gilt metal, beautifully chased and engraved in the style of the *renaissance.* The history of this interesting object is thus recorded in a document preserved with it, the first portion being in the handwriting of Mr. John Berkeley:—

"This is a copy of the original writing upon parchment by Mr. Thomas Abingdon, sign'd and seal'd in 1684, to be kept in this caskett.

"To shew what was in great esteem about 250 years agoe, tho' perchance in these days not much valued, I sett down the following relation how this cabinet has been dispos'd of.

"It was at first given by the King of France (Francis y^e^ 1st) to Cardinall Woolsey, when he was in France, and the great favorite of King Hary the 8th, who at his return into England had presented it the said King Henry, who gave it to the Queen Ann Bullen; and she to the Lady Elizabeth, wife of Henry, Earl of Worcester; and she to their daughter, the Lady Lucy Somersett, wife of John Nevill, Lord Latimer; and she to her eldest daughter and co-heir, Catherine, wife of Henry, Earl of Northumberland; and she to their daughter, Lady Eleonor Piercy, wife of William, Lord Powis; and she to her daughter, Lucy Herbert, wife of Mr. William Abington; and she to her daughter Catherine, wife of Mr. Thos. Osborn; and she to their daughters Lucy and Eleonor, who at any time shall have it restor'd to them by their affectionate uncle.

(Signed) Thomas Abington, 1684."

Thus far Mr. Abington.

"Note. The sayd Lucy and Eleonor dying without issue, it remain'd with the Abingtons till Thos. Abington, the grandson of the above Thos. Abington who wrote the above account, gave it with his estate at Hindlip to Sir William Compton of Hartbury, Bart., the son of Mary Abington, daughter of Thos. Abington, who forfeited his estate for high treason in the time of James the first (see his will, 20th Aug., 1640) who first introduced the Roman Catholick religion into the family of the Comptons of Hartbury; which Sir Willm. Compton's three daughters being nuns, it came to Jane Compton, the grand-daughter of the aforesaid Sir Willm. Compton, sole heiress of that family, married to Mr. John Berkeley; and they give it to their eldest daughter, Catherine, born 11th Jan., 1776.

(Signed) John Berkeley."

Thus far John Berkeley.

"The said Catherine married Robert Canning, Esq., son of Francis Canning, Esq., of Foxcote, and dying without issue she gave with her estate of Hartbury this casket to her husband, the afore-named Robert Canning, who married secondly, Maria, daughter of the Rev. Joseph Bonner Cheston, of Longford House, co. Glo'ster; and the said Robert Canning died in 1843, leaving issue two daughters, co-heiresses, Maria and Frances. Maria married in 1848, P. R. Gordon, Esq., second son of William Gordon, Esq., of Millrig, and he assumed in right of his wife the surname and arms of Canning."

Exhibited by MRS. GORDON CANNING, Hartpury Court.

An oblong CASKET, with cover formed of two sloping sides and a flat top. It is $6\frac{3}{4}$ inches long, $4\frac{3}{4}$ inches high, and $4\frac{1}{2}$ inches wide. It is framed in gilt metal in panels, which are filled with Limoges enamels, probably the work of Pierre Reymond. The ten panels, painted in *grisaille*, partially coloured on a dark blue ground, contain portraits of the Twelve Cæsars; those on the two fronts and slopes are enclosed within laurel wreaths of green, the wreaths in each case being upheld by two boys, some of whom are slightly draped, all having green wings. Each of the Cæsars wears either a laurel-wreath or a fillet, but on the front slope the portraits of Julius Cæsar, and his immediate successor, Octavius Augustus, have their

wreaths twined round with a white ribbon, inscribed in Roman capitals, on the first,—

+ IV-LIV-S: C-ESA-R PP.-RM. IEA-AN-PER-VES. On the other wreath—
O-TAV-IAN-OSE-GOV-ND-VSI-NP-ER-A.

The portraits and the boys are all in light flesh tints. The plaques at the ends of the casket have each two laurelled heads within oval wreaths upheld by boys, and at each end of the cover is the figure of a nude boy recumbent, holding a scull, and having inscribed on a ribbon above—MEMENTO MORI DICO. The flat top is engraved with a naked boy and a demon, on pedestals formed of chimæras, and incribed, DEVM TIME. The metal framing is chased in scroll work and leafage, the angles having panelled pilasters, with capitals of cherubs' heads. —*From the* SOLTIKOFF *Collection.* Early XVIth Century.

A FRAME, containing twelve subjects from the LIFE of OUR SAVIOUR, executed in ENAMEL in eleven PLAQUES of various shapes, commencing in chronological order on the left hand, with the subject of the ANNUNCIATION:—

No. 1. The ANGEL GABRIEL, clothed in white, holding in his hand a branch of lilies, appears to the Blessed Virgin, who is clothed in crimson and purple, kneeling at a faldstool, upon which is an open book; the Holy Spirit, in the form of a dove within a glory, is descending on the Virgin.—*St. Luke* i, 26 to 35.

No. 2 is the NATIVITY. Our Saviour is represented in a cradle, on which the Star of Bethlehem is shining; in front the Blessed Virgin Mary and Joseph kneel on either side, attended by an ox and an ass; buildings and landscape form the background.—*St. Luke* ii, 7.

No. 3. The PRESENTATION in the TEMPLE. Simeon, who is clothed in white, with an outer garment of blue, and a tippet over his shoulders of yellow, has just received the Child from His mother, who is kneeling, and is clothed in the same manner as in the preceding subjects. Joseph stands behind the Virgin, and holds in one hand the required offering, a basket of doves, or young pigeons; in the other hand is his staff, from the top of which issues a flame. Two male, and two female figures stand in the background, one being a priest, as shown by his wearing a mitre. The table, or altar, on which the Saviour is placed, is covered with a white embroidered cloth, over one of a dark material, and stands on a circular platform. The Temple is represented like the east end of a Middle Age church.—*St. Luke* ii, 22 to 32.

No. 4. The BAPTISM of OUR SAVIOUR, who is standing in the River Jordan, whilst John the Baptist, clothed in raiment of camel's hair, and holding a banner, kneels on one knee, and pours water on His head. Behind Our Blessed Lord, standing on the brink of the river, are two angels, one of whom holds His tunic of blue; above is seen the Holy Ghost, descending "in a bodily shape like a dove upon Him."—*St. Luke* iii, 21, 22.

No. 5. The LAST SUPPER. Our Saviour is seated at a table, covered with a fair linen cloth, richly fringed, and surrounded by the Twelve Apostles; St. John, on His right, appears to be asking who it was that should betray him.—*St. Luke*, xxii, 14 to 23; and *St. John*, xiii, 25.

Nos. 6 and 7 form one Plaque, showing a double action, divided by a Pillar. One section represents the SCOURGING of JESUS. Our Lord is being bound to a column of blue and red marble by a Roman soldier, whilst two others apply the scourge; a fourth figure, probably a chief priest, from his attire, is directing the punishment. In the other compartment the Saviour, still bound, is presented to the people, in the Hall of Pilate, wearing the crown of thorns and the purple robe, and mocked by the priests, soldiers, and people.—*St. John* xix, 1 to 5.

No. 8. The ENTOMBMENT. The body of the Saviour is being laid in the tomb of Joseph of Arimathea, who is giving directions, and who holds in one hand the crown of thorns, and the *three* nails in the other; Nicodemus, and another person, most probably the beloved disciple, St. John, lower the body into the tomb, by which the three Maries stand weeping.—*St. John* xix, 38 to 42.

No. 9 is the DESCENT into HELL (Hades), apparently illustrating the text, "By which also he went and preached unto the spirits in prison, which sometime were disobedient." (1 *Peter* iii, 19, 20.) Our Saviour, who has broken open the prison doors, is robed, and holds in His left hand a staff, to which is attached a square red banner, whereon is displayed a blue cross. He assists two souls to escape, one of whom He sustains with His right hand. A soul, already rescued, clings to a cross. An evil spirit is issuing from the open portal, incensed at the escape of his intended victims.

No. 10. The RESURRECTION. The Saviour, with the banner in His hand, is rising from the tomb, which is surrounded by the Roman soldiers. In the background, Mount Calvary and Jerusalem. The women of Galilee are approaching the sepulchre.

No. 11. The ASCENSION. The Saviour, in a flowing mantle, His five wounds bleeding, is rising from the midst of His disciples, who, by some strange mistake of the artist, are twelve in number, with the "two men in white apparel," the angels who warned them of their Lord's second coming. The background is formed of landscape, with Jerusalem in the distance.—*Acts* i, 9, 10, 11.

No. 12. CHRIST TRIUMPHANT. The Saviour is seated on a rainbow, surrounded with a nimbus of cherubim. He holds in His right hand the *mund*, on which is a cross; in His left an open book, whereon is inscribed, DATA EST MICHI OMNIS POTESTAS: IN CELO ET IN TERRA—"All power is given unto me in heaven and in earth."—*St. Matthew* xxviii, 18. On the Saviour's right is the Archangel Michael, in a blue dress, bearing a sword, and on His left the Angel Gabriel, in a white dress, holding the lily, amidst the Host of Heaven.

The principal Plaques in this fine specimen, ascribed to Penicault, or Peguillon, are probably of XVIth Century work. The large bottom Plaque, supposed to be the work of Jean de Court, is at least a century later. The height of the frame is $22\frac{1}{4}$ inches, the width $20\frac{1}{2}$ inches.—*From the* DE BRUGE *and* SOLTYKOFF *Collection.* It is engraved in DU SOMMERARD, *Ars du Moyen Age.*

A CIRCULAR PLATE, of LIMOGES ENAMEL, 8 inches in diameter, the work of JEAN COURTOIS. The subject in the centre of the plate is Joseph escaping from Potiphar's Wife, who wears a robe of blue, and is grasping the cloak of Joseph, which is of a purple colour; he also wears a tunic of deep yellow. The tent-shaped bed has a canopy of gold, a valance of deep blue, and curtains of green. The architecture, and the furniture of the apartment, are in the style of the XVIth Century; on a table covered with a blue cloth stands a vase of gold; a white dog is in the foreground of the picture. On the rim of the plate is a border of masks and lozenge-shaped figures, with interlacings of scroll work. The back of the plate is of a chocolate colour, diapered over with small gold scrolls, with a pattern of interlaced strap work in white, with four masks, and as many therm figures, all in strong flesh-coloured tints.

Exhibited by GEORGE ATTENBOROUGH.

A PAIR of small ENAMELLED TABLETS, each 3 inches by $2\frac{1}{4}$ inches, with a black ground, on which two scenes from Our Lord's history are represented in gold *camaieu*:—1. The Last Supper; and, 2. The Betrayal by Judas in the Garden. They are very finely executed, and are supposed to be taken from ALBERT DURER'S *Passion*, and are attributed to Jean Penicaud the Younger, Limoges. XVIth Century.

A BEAKER, of Silver, enamelled inside and outside in blue, with four ranges of small bas-reliefs, in silver, of figures in landscapes, busts, and animals, picked out in green and pink. At the bottom of the Beaker, which tapers, is a figure at an altar, and the inscription, "C. F. Laurentz fecit." Height, $4\frac{1}{5}$ inches; diameter, $3\frac{3}{4}$ inches. XVIIth Century.

Exhibited by A. J. B. BERESFORD HOPE, M.P., F.S.A., &c.

A Black ENAMELLED CORNUCOPIA, supported by an Eagle. This Enamel is Silver Gilt, and is of Viennese work.

An ENAMELLED EAGLE, Silver Gilt, bearing on its back, and between the wings, a Cup, formed of the "Root of Amethyst." The Eagle is collared blue, and on the breast is a blue enamelled ornament; it stands on a ground of reptiles, with XVIth Century ornament in scrolls.

FIVE fine PINK ENAMELS, representing "the Passion of Our Saviour."

A PAIR of fine ENAMELLED CUPS, in a Case. The three ovals on each Cup contain landscapes with figures, in the style of Durlinger. These bear the hall-marks of Augsburgh.

FOUR fine ENAMELS, very old, representing St. Charles Borromeo, St. Ignatius, the Virgin and Child, and St. Francis.

SIX fine ENAMELS, set in Gold, and enriched with rubies and pearls, and representing the Virgin and Child, St. Michael, archangel, St. Francis, St. Ignatius, St. Anne, and St. Barbara. Early German work.

An ENAMELLED SHRINE, the outside having full-length figures of St. Francis, and St. Anne, mother of the B. Virgin. The interior has an enamel of the Virgin and Child, discovered by turning round the inside casing. The faces of the figures are black.

Exhibited by MESSRS. LAMBERT.

A small SILVER BOOK COVER, of elegant filigree work, containing a Needle-case, and Almanac of the date of 1776; on the sides, in ovals, are the miniatures of a lady and gentleman, in enamel, viz., portraits of Mr. and Mrs. Rahn.

Exhibited by MISS NICHOLL.

MR. WEBB'S IVORY CARVINGS.

THE earliest mention of Ivory in the Bible must be taken to be that in the Psalms of David, where he speaks of "ivory palaces" (xlv, 8); and in his son Solomon's time we find many allusions to this material—"Moreover the King made a great throne of ivory (fecit . . . thronum de ebore grandem), and overlaid it with gold."—1 *Kings* x, 18. Solomon regularly imported ivory, with other products, from the land of the elephant,—"once in three years came the navy of Tharshish, bringing gold, and silver, ivory, and apes, and peacocks" (*v.* 22); where in the *Vulgate* ivory is rendered by *dentes elephantinos*. We read also of Ahab's "ivory house, which he made"—1 *Kings* xxii, 39; domus eburnea quam ædificavit—*Vulgate;* and the Prophet Amos foretels that "the houses of ivory shall perish" (iii, 15); domus eburnea—*Vulgate*. In these instances, as in that of the Royal Psalmist, we may infer that ivory only formed a part of the internal decorations of the buildings, as inlaid work. The Prophet Ezekiel, describing the riches of ancient Tyre, mentions in one place the "benches of ivory" (xxvii, 6); and in another speaks of the presents to her of "horns of ivory and ebony" (*v.* 15). Amos denounces woe to them "that lie upon beds of ivory" (vi, 4); in lectis eburneis—*Vulgate*.

In the Homeric poems we find several allusions to Ivory. Euryalus gives his own sword to Ulysses:—

> "This sword shall be his own, the blade all steel,
> The hilt of silver, and the unsullied sheath
> Of ivory, recent from the carver's hand."
> COWPER'S *Odyssey*, b. viii.

The couch of Penelope is described as—

> "plated o'er with gold,
> With silver, and with ivory."
> *Ibid.*, b. xxiii.

But long before these Sacred and Profane writers, Ivory must have been used as embellishments, for in the records of the spoils taken by the great Egyptian ruler, Thothmes III, *circa* 1500 B.C.,

from various nations, Dr. Birch mentions—"ivory, ebony, and cedar, inlaid with gold," and "six large tables of ivory and cedar, inlaid with gold and all precious stones."—*Inscription on the wall of the great temple of Amen-Re, at Karnak.*

The first use of the combination of gold and ivory for overlaying statues is ascribed to two brothers, Dipoenus and Scyllis, sculptors from Crete, about 570 B.C.; but this art, called cryselephantine, was brought to the height of perfection about 450 B.C., by the great Phidias, in numerous statues and groups, but more especially in his famous statue of Minerva in the Parthenon, 37 feet high, and his still more colossal sitting figure of Olympian Jove, at Elis, nearly 60 feet in height. To these majestic statues QUINTILIAN alludes, "in ebore vero longe citra æmulum, vel si nihil nisi Minervam Athenis, aut Olympium in Elide Jovem fecisset." These two great works were in existence till the time of Julian "the Apostate" (who mentions them), a period of more than 800 years after their production.

The taste for cryselephantine sculpture prevailed among the countries of Asia Minor, and many of the offerings to the Shrine of Minerva, in the Parthenon, consisted of the spoils of conquered Asiatic nations, since lyres of ivory, and shields, weapons, and lyres of gold and ivory, are enumerated in a tablet still preserved.

The luxurious Romans made their couches, either in whole or in part, of ivory, with which also they enriched their chariots and curule chairs; the utmost skill of the carver being employed. The sceptre of the Kings of ancient Rome was of ivory. For many other articles of use ivory was employed by the Romans, and the pecten, or comb, which they derived from the Egyptians, was often elaborately carved in that material. To mention only one more country, India, as might be expected from the land of the elephant, has long been famous for its exquisite carvings in ivory; and the artists had some secret of softening this hard material, by which they were enabled to cut through or pierce an outer casing of open work, revealing similar internal features, or ball within ball, to an astonishing extent, and intricacy. To the durability of ivory we are indebted for so many fine works of art, preserved in the Cabinets of Collectors, of which some interesting specimens are herein described and illustrated.

G. R. F.

A Large Collection of Ivories, belonging to John Webb, Esq., embracing subjects Ecclesiastical and Secular, and ranging in date from the IIIrd to the XVIth Century. The following examples of a secular character are selected :—

A Portion of a Tablet, 6 inches high, in which are three figures, and part of a fourth; they are entirely draped in Roman civil costume; one carries a basket, and another holds a sacrificial vase; and the fragment is no doubt part of the representation of a procession, either in a Triumph, or a Sacrificial Ceremony, and the figures much resemble those sculptured on the Imperial Arches and Columns in Rome. The panel is surrounded by an egg-and-tongue, or echinus border. This fine and bold carving is of the IIIrd Century.—See *Illustration.*

A Leaf of the *Diptychon Melcretense*, 11¾ inches high, 4¾ inches wide. This and the other leaf of the Diptych were formerly attached to a reliquary at Montiers, in France, and published in Gori, *Thesaurus Diptychorum*, i, p. 207. Round the panel is a broad border, composed of the Grecian honeysuckle ornament, and at the upper part is inscribed SYMMACHORVM, showing that the subject has relation to the Consular family of the Symmachi, and represents a female, perhaps a member of one of the households of that race, offering incense, which she lets fall upon an altar from the *acerra*, or censer, which she holds in her left hand. Before her is a young child holding in his right hand the *cantharus*, or two-handled cup, probably containing a libation of wine, to be also poured out, and in the other hand a *canistrum*, or flat basket, with fruit. An ancient painting, at Rome, represents Livia, the wife, and Octavia, the sister, of Augustus, sacrificing in gratitude for his safe return from Spain, to the god Mars, and one of the females drops the incense upon an altar, whilst the other has a flaming censer at her feet.

L. Aurelius Avianus Symmachus, supposed to be the son of a Pro-Consul of Achaia, A.D. 319, flourished about the middle of the IVth Century, and he is described by Ammianus Marcellinus as worthy of being ranked among the brightest models of learning and virtue. He was Præfect of Rome, A.D. 364, Consul in 376, and held other important offices. His son, Q. Aurelius Symmachus, was a great scholar, statesman, and orator. He became Pro-Consul of Africa, and a Member of the Pontifical College; Consul in 391, and died *circa* 404: several treatises by him are yet extant. His son was Q. Aurelius Mommius Symmachus, who embraced Christianity, and his daughter Lasticiana married the learned Boëthius. This fine carving may be ascribed to the IVth Century.

A DIPTYCH of Rufinus Gennadius Probus Orestes, who was Consul of the East, under the Emperor Justinian, A.D. 530. The Consul is seated in his curule chair, holding the Mappa Circensis. Each leaf is $13\frac{1}{4}$ inches high, and $4\frac{3}{4}$ inches wide.

An oblong CASKET, covered with ivory plates, or panels, in which are subjects from classical story and mythology. On the top is Europa carried off by the Bull; and a Feast of the Centaurs and Lapithæ. On the front, in a double panel, is the winged steed, Pegasus, being watered at the Fountain of Hippocrene, and Briseis led away from Achilles. At the back is the story of Diana and Endymion, with cupids, panthers, and stags. At one end of the casket is Bacchus in a car; at the other an Amorino riding on a sea-monster. This fine work is Byzantine; $15\frac{1}{2}$ inches long, 6 inches wide, $4\frac{1}{2}$ inches high.

A REST, or POINTER, $8\frac{1}{4}$ inches long, having on the top an exquisitely carved group, representing the mistress of Alexander the Great riding on his tutor Aristotle. French work, early XIVth Century.—See *Illustration*. This curious anecdote, relating to the great philosopher, was a favourite theme with the early romancists and sculptors; the story forms the subject of the *Lai d'Aristote*, written by Henri d'Andeli, a troubadour, and of which the following epitome is furnished by Mr. Thomas Wright, F.S.A., when describing an ivory casket in the British Museum, whereon is carved the singular spectacle:—"Alexander, according to this romantic story, had a very beautiful Indian Princess for his mistress; and her charms were so powerful that the King neglected not only the lessons of his teachers, but the counsels of his ministers. At last Aristotle took an opportunity of expostulating so warmly with his royal pupil, that for some time Alexander absented himself from the society of the Princess. The latter at length pressed her lover to tell her the cause of his apparent coldness, and he made a full confidence. The lady was resolved to have her revenge; she clad herself one morning in a loose dress, gave herself her most tempting airs, and placed herself in the way of the philosopher, who, in spite of his age and wisdom, was suddenly seized with the most violent passion, and pressed earnestly for her love. The Princess refused to listen to him unless he first consented to place himself on his hands and knees, submit to a saddle and bridle, and in that position allow her to ride round the garden on his back. He agreed to her terms, and in the midst of her ride, Alexander, who had been made privy to the plot, suddenly showed himself from a window, and rebuked his wise instructor for his folly."—*Journal of the British Archæological Association*, vol. v, p. 273. On the casket, the lady holds the bridle with one hand, and a whip in the other, the King looking on out of a turret window, and several of his courtiers are present. CHAUCER introduces, in his *Friar's Tale*, the story of Aristotle falling in love with a queen, and it is found in the *Gesta Romanorum, CCV, De Regina quæ equitavit Aristotelem.* But not only was this a favourite theme for song, but it is curious to find it commemorated in Sacred Architecture. On the capital of a pillar in the nave of the beautiful Church of St. Pierre, at Caen, is a sculpture representing the Indian Princess sitting astride on Aristotle, her feet in the stirrups, and holding the bridle and a scourge. This is about the date A.D. 1308. And in the Cathedrals of Lyons and Rouen there are carvings from the *Lai d'Aristote.*

A REST, or POINTER, 10¾ inches long, having on the top two lions couchant. The Pointer was used by the Scribe when writing.—*From the* SOLTYKOFF *Collection.* XIIIth Century.

An oblong IVORY PANEL, 10½ inches by 2¾ inches, which formerly was part of a Casket. The subject, finely treated in low relief, has a double action, but evidently relating to one story. In one half a seated warrior, of rank, holding his spear in his left hand, and attended by three soldiers, is addressed by two other soldiers, entering in haste, as if announcing a victory; whilst in the other half of the panel the same personage, attended as before, receives two persons, in civil costume, who appear to be ambassadors, making obeisance, and presenting gifts. The Roman soldiers in the carving have the round shield, *clipeus*, the *lorica*, or cuirass, which is scaled, the long spear, and the conical helmet.

A CHESSMAN, disc-shaped, 2 inches in diameter; on the outer rim is a small pattern, enclosing a subject, in high relief, of a man riding on a griffin, and holding a hawk in his left hand.

A CHESSMAN, 2¼ inches in diameter, when perfect, with a broad margin of foliage, and in the centre, in high relief, a nondescript animal. Very early.

A CHESSMAN, 2¼ inches in diameter; on the outer rim is a succession of small beads, and within is a group of a lady and gentleman playing at Chess, and two persons in the background. XIIIth Century.

A CHESSMAN, 2¼ inches in diameter; on the outer rim is a series of small quatrefoils, and in the centre, in high relief, is carved the representation of a warrior fighting a dragon, or serpent. The latter is most exquisitely designed, and twined in graceful folds round a tree. The man is armed with a broad-bladed sword, and a large heater-shaped shield, but is not clothed in armour of any kind, being bare-headed, and having shoes on his feet.—See *Illustration.* This fine composition, of the XIIIth Century, may be intended to represent either St. George and the Dragon, or else the famous Guy, Earl of Warwick, combating the dragon of Northumberland, an exploit celebrated in the early romances, which are full of such adventures. Thus, in the Romance of *Sir Bevis of Hampton*, the poet mentions three famous combats of knights with dragons:—

"Sir Launcelot du Lake
Fought with the brenning drake;
Guy of Warwick, I understand,
Slew a dragon in Northumberland,
But such a dragon was never seen,
As Sir Bevis slew, I wene."

A representation of Guy's adventure with the dragon was the subject on the tapestry long preserved in Warwick Castle, alluded to in his Romance:—

"In Warwike the truth ye shall see,
In arras wrought ful craftily."

And it also formed a medallion at the bottom of a mazer bowl, still preserved at Harbledown Hospital, near Canterbury, of the time of Edward I., where Guy is piercing the dragon through with his lance, and round the margin is inscribed :—

" Gy de Warwic Ad A Noun,
Qui Occis le Dragoun."

A MIRROR CASE, circular, with dragons at the corners, $4\frac{3}{8}$ inches wide. It is carved in high relief with a representation of a tournament of four mounted Knights beneath the walls of the Castle of Love, from the battlements of which three ladies are showering roses on the combatants. The latter are armed with large pointed tapering swords, heater-shaped shields, which are charged with roses, also repeated on the caparisons of the horses. This very fine and spirited composition is of the XIVth Century, and was in the SOLTYKOFF *Collection.* The subject is treated in very much the same manner upon an ivory casket in the British Museum, excepting that the Knights are armed in the latter example with tilting spears, that is, with the *vamplet*, or shield for the hand, and the *cronel* at the head of the spear, which defences were allowed when the combat was not *à l'outrance.*

A MIRROR CASE, $2\frac{7}{8}$ inches in diameter, the outer margin formed of seven arches, the spandrils filled with heads, and in the centre is represented a lady and gentleman, seated within a tent, playing at Chess. XIVth Century.

Another MIRROR CASE, carved with the same subject ; width $4\frac{1}{4}$ inches. XIVth Century.

A MIRROR CASE, $2\frac{7}{8}$ inches diameter, representing a lady and gentleman, seated on the ground, under trees ; the former is training a little dog, which is regarding a hawk, perched on the gentleman's fist. French work, XVth Century.—See *Illustration.*

A MIRROR CASE, circular, with dragons at the corners ; width 5 inches ; carved with love scenes, in two ranges. *Circa* 1300.

A MIRROR CASE, similar, width 4 inches ; carved in bold relief with a lover and his mistress, on horseback, preceded by an attendant on foot ; the gentleman, who wears an anelace on his right side, is saluting the lady, who carries a hawk on her left hand. XIVth Century.

Another MIRROR CASE, $4\frac{7}{8}$ inches wide, representing two lovers on horseback, coursing.

Another MIRROR CASE, $4\frac{1}{8}$ inches wide, representing a lady crowning her lover with a garland, whilst a male attendant holds their horses.

Another MIRROR CASE, width $3\frac{3}{4}$ inches, representing two lovers at the foot of a tree. This and the preceding subjects are no doubt taken from some of the "Lais," or Love Romances of the XIIIth and XIVth Centuries.

That the GAME of CHESS is of high antiquity is evident from the names of the persons to whom the invention has been ascribed. Thus some writers go so far back as the Siege of Troy, mentioning Palamedes, Ulysses, and Diomed, among the inventors of the game. Others look to the Chaldæans and Egyptians for its origin, but there is no proof that it was known before the Christian era, although games of chance, played with tessaræ, or cubes marked on their six sides like modern dice, were in vogue in the time of the Roman Republic. The middle-age writers are full of allusions to Chess, and to the great personages by whom it was played; and it is supposed to have been familiar to the famous Caliph of Bagdad, Haroun Al Raschid, the contemporary of Charlemagne, who reigned from A.D. 800 to 814, and with whom and the Paladins of his Court Chess was a favourite amusement, as it was with the Danes and Normans. The early writer, WACE, in his *Roman de Rou*, the Rollo of Normandy, says that the great-grandfather of William the Conqueror, Richard *Sans-peur*, Duke of Normandy, A.D. 932–943, was skilful in this and other games:—

"De tables è eschez son compagnon mater."

And also that Duke Robert, *le Diable*, the Conqueror's father, loved Chess and Tables, which he calls proper, or agreeable games:—

"Li Ducs ama gieus convenables,
Deduit d'eschès à de tables."

By the word "tables" may be understood games of chance requiring dice, as distinct from games of skill, such as Chess. Among our Anglo-Saxon Kings and their Thanes Chess was a favourite pursuit, according to the early poets. The second Queen of Edgar the *Peaceable*, was Elfritha (the heroine of MASON'S *Poem*), daughter of a great Noble of Devonshire, Earl Ordgar, of whose rare beauty the King had heard, and wishing to marry her, he sent one of the Noblemen of his Court, Earl Ethelwold, to ascertain the truth of the report. The treacherous Ambassador, as is well known, told his master on his return, that the lady was not beautiful enough for a King, though she might have sufficient charms for a subject, and he obtained the King's consent to marry her, a deceit which afterwards led to his own destruction. GAIMAR, writing in A.D. 1150, describes the arrival of Ethelwolf at the mansion of the Earl, who was engaged in a game of Chess with his daughter, who is called Elstrueth in the poem:—

"Orgar was playing at the chess,
A game he had learnt of the Danes,
With him played the fair Elstrueth,
A fairer maiden was not under heaven."

This is an early instance of a Lady taking part in the game. William the Conqueror was much addicted to Chess, and an anecdote is recorded of his irritation under defeat (a failing which has descended to modern times), in BURTON'S *Anatomy of Melancholy:* "William the Conqueror, in his younger years, playing at Chesse with the Prince of France (Dauphine was not annexed to that crown in those days), losing a mate, knocked the chesse-board about his pate, which was a cause afterwards of much enmity between them." As the early chessboards were of large dimensions, a blow struck with it would not be a slight one; similar stories are related of angry monarchs when defeated at this game. When William became King of England he continued his pursuit of this game, at which he is said to have lost several lordships; and some of the English families, who bear chess-rooks in their coats of arms, trace their ancestry to the Conqueror's bestowing that charge for skill in his favourite game; among these families may be cited that of Gage-Rokewode, who claim their coat, argent, six chess-rooks, 3, 2, 1, sable, as having been granted to their ancestor, who played with King William. It is also certain that Chess was known to the Irish long before the Invasion of England by the Normans. As the mimic representation of a battle-field, Chess had a great charm for the martial spirits of former days, and a knowledge of it ranked as one of the necessary accomplishments of knights, and the old metrical romances and lays abound in instances of ladies and gentlemen engaged in the fascinating game. In the Romance of *Syr Tristrem*, written *circa* 1290, that doughty champion, when on board ship, in one of his voyages, wins "a hundred pound" from the captain of the vessel, at Chess. Another old writer, Robert of Gloucester, describes a party of knights engaged in various sports:—

> "Somme with lance, some with suerd, withoute vylenye,
> Wyth pleyinge at tables, other atte chekere."

Representations are often met with of ladies taking a part in Chess, as on the Ivories described in these pages, and in many other known examples; and we again find allusions to this practice in the old songs:—

> "When they had dyned, as I you saye,
> Lordes and ladyes yede to playe;
> Some to tables, and some to chesse,
> With other gamys, more or lesse."
>
> *Ipomydon.*

GOWER, in his *Confessio Amantis*, makes a lover ask his mistress, when she is tired of dancing and "caroling," if she is willing "to play at chess, or on the dyes to cast a chance." DAN CHAUCER also supplies a good illustration on this subject:—

> "Therewith Fortune saith, check here,
> And mate in the mid point of the checkere,
> With a pawne errant, alas,
> Ful craftier to play she was
> Than Athalus that made the game
> First to the chesse, so was his name."
>
> *Dreame.*

The illustrious BLACKSTONE tells us that the Court of Exchequer derived its name "from the chequed cloth, resembling a chess-board, which covers the table there; and on which, when certain of the King's accounts are made up, the sums are marked and scored with counters." From

the same source we have the heraldic word *chequy*, and the *chequers*, still seen at tavern-doors, and the *checker-work* pattern of marqueterie.

SHAKSPEARE, whose knowledge extended to every subject, has allusions to the games which have been just described. In the *Tempest, Act* v, *Scene* 1, *The entrance of the Cell opens, and discovers* FERDINAND *and* MIRANDA *playing at Chess.* The latter addresses her lover:—

> "*Mir.* Sweet lord, you play me false.
> *Ferd.* No, my dearest love,
> I would not for the world.
> *Mir.* Yes, for a score of kingdoms you should wrangle,
> And I would call it fair play."

In *Love's Labour's Lost, Act* v, *Scene* 2, Biron says of the French lord, whom he calls "honey-tongued Boyet":—

> "This is the ape of form, monsieur the nice,
> That, when he plays at tables, chides the dice
> In honourable terms."

In *Antony and Cleopatra, Act* ii, *Scene* 3, the Soothsayer counsels the great Triumvir not to take side with Octavius Cæsar, whose luck is so much more in the ascendant than Antony's, telling him—

> "If thou dost play with him at any game,
> Thou art sure to lose; and of that natural luck,
> He beats thee 'gainst the odds."

Antony acknowledges the better fortune, but not superior skill, of his rival:—

> "He hath spoken true: the very dice obey him;
> And, in our sports, my better cunning faints
> Under his chance."

One of the earliest books *printed* in England was *The Play and Game of the Chess*, by William Caxton, 1475, under the auspices of the accomplished Anthony Woodville, Earl Rivers.

The Game of "Draughts" is no doubt also included under the term of "Tables;" this is of the highest antiquity, being known to the Egyptians so far back as the time of the Exodus of the Israelites, for on the walls of the palace of the Pharaoh of that eventful epoch, Thothmes III, are representations of that monarch playing at Draughts with the ladies of his Court; and other instances occur, proving that the game was generally followed by that ancient people. And this is probably the game which occupied the suitors of Penelope, as described in the *Odyssey*:—

> "With rival art, and ardour in their mien,
> At chess they vie, to captivate the queen."
> POPE, i, 142.

COWPER, however, gives a different meaning to the passage:—

> "Who gay at dice before the palace played."

G. R. F.

GOLD AND SILVER PLATE.

"And they gave them drink in vessels of gold (the vessels being diverse one from another), and royal wine in abundance."—*Esther* i, vii.

THE precious metals have been known to man from the earliest ages of the world, and were converted into articles of luxury and show long before they were used in coinage. In the second chapter of *Genesis*, Moses, describing the environs of Eden, says of the land of Havilah, where there was gold, "And the gold of that land is good" (*v.* 12).

The first notice of the precious metals, after the Flood, occurs in the case of the founder of the race of Israel, "And Abram was very rich in cattle, in silver, and in gold."—*Gen.* xiii. 2. When this Patriarch bought his family burial-place at Machpelah, he agreed to pay for it 400 shekels of silver, "and Abraham weighed to Ephron the silver, four hundred shekels of silver, current *money* with the merchant" (xxiii, 16). The word *money*, being in italics, is not in the original text, and in the time of Moses the shekel was only a weight, as its name imports, equal to half an ounce avoirdupois. Thus the valuable spices for the Sanctuary were told by weight in shekels.—*Exod.* xxx, 23. Absalom's luxuriant hair, when polled at the end of every year, weighed "two hundred shekels after the king's weight."—2 *Sam.* xiv, 26. The Prophet Ezekiel, as a type of famine, was limited in his food to a weight of "twenty shekels a day" (*eh.* iv, 10). And hence the force of the expressions,—"balances of deceit" (*Hosea*, xii, 6); "wicked balances, and with the bag of deceitful weights" (*Micah* vi, 11), &c., as applied to money, not counted, but weighed.

Where it is stated that Jacob purchased a field "for an hundred pieces of money" (*Gen.* xxxiii, 19), some commentators are of opinion that as many lambs are meant, and thus in the Latin *Vulgate* the expression is "centum agnis;" whilst other learned critics hold that so many coins, each stamped with the figure of a lamb, as equal to its value, are denoted. We have an early indication of gold and silver being made into personal ornaments, when Abraham sent presents, by the hand of his servant, to the future bride of his son Isaac: "And the servant brought forth jewels of silver, and jewels of gold, and raiment, and gave them to Rebekah" (*Gen.* xxiv, 53); among these were earrings and bracelets of gold (*v.* 22).

When the Israelites left the land of Egypt they did not go empty-handed, but, by the Divine command, they "borrowed of the Egyptians jewels of silver, and jewels of gold, and raiment . . . and they spoiled the Egyptians."—*Exod.* xii, 35, 36. It has been argued that these offerings, on the part of the natives, may be regarded in the light of compensation for wages withheld or diminished during the long sojourn of the Hebrews in the House of Bondage. From the treasures thus acquired the children of Israel were enabled to contribute to the Tabernacle, which early in the second year of their Exodus was reared in the Wilderness, and which was adorned not only with a profusion of gold and silver, but with rich embroidery, and other precious materials. And here it is needful to remark that the metals had at this date been manufactured into articles of domestic use: thus the offering of each Prince of a Tribe consisted of a silver charger, a silver bowl, and a spoon of gold, for the service of the altar (*Numb.* vii); and the description of the various ornaments of the Tabernacle, devised by the cunning hand of Bezaleel, proves that a great advance had been made in treating the precious metals artistically. The wealth of the Israelites was greatly increased by the spoils of the people whom they conquered, under their great captain Joshua; and in the account of the prey taken from the Midianites we find, in one remarkable verse, all the six primitive metals named, when Moses, specifying how the spoil was to be purified, directs, "Only the gold, and the silver, the brass, the iron, the tin, and the lead, everything that may abide the fire, ye shall make *it* go through the fire, and it shall be clean."—*Numbers* xxxi, 22, 23. In this spoil there were "jewels of gold, chains, and bracelets, rings, earrings, and tablets" (*v.* 50). Where brass is spoken of in Scripture we must understand copper, which was held in high esteem by the Hebrews; thus Ezra, among the treasures destined for the Second Temple, mentions "two vessels of fine copper, precious as gold" (viii, 27). King David amassed such quantities of the metals during his wars, that, when preparing for the First Temple, which his son was to build, he was able to say, "Of the gold, the silver, the brass, and the iron, *there* is no number" (1 *Chron.* xxii, 16); and in the reign of his successor the public wealth had so multiplied that "the King made silver and gold at Jerusalem *as plenteous* as stones" (2 *Chron.* i, 15); whilst so great was the quantity of the latter metal, that all his "drinking vessels *were of* gold, and all the vessels of the house of the forest of Lebanon were of pure gold; none were of silver; it was nothing accounted of in the days of Solomon."—1 *Kings* x, 21. Such might well be the case, for besides other vast resources, "the weight of gold that came to Solomon in one year was six hundred threescore and six talents of gold" (*v.* 14), a sum equal to £3,634,382 sterling.

The accumulated wealth of the Hebrew Kings excited the cupidity of neighbouring potentates, and when King Hezekiah, in the pride of his heart, displayed his "treasuries for silver, and for gold, and for precious stones, and for spices, and for shields, and for all manner of pleasant jewels," to the Babylonian ambassadors (2 *Chron.* xxxii, 27, 31), the Prophet Isaiah foretold to him the consequence: "Behold, the days come, that all that *is* in thine house, and *that* which thy fathers have laid up in store until this day, shall be carried to Babylon: and nothing shall be left, saith the LORD."—*Isaiah* xxxix, 6.

The vessels which had belonged to Solomon's Temple were restored by the pre-ordained King Cyrus for the service of the Second Temple, and, according to Esdras, they consisted of 1,000 golden cups, 1,000 of silver, 29 silver censers, 30 gold vials, 2,410 silver vials, and 1,000 other vessels (1 *Esd.* i, 13). All these ornaments, and the rest of the precious sacred things were taken away by Antiochus Epiphanes, in the time of the Maccabees.

Among the Greeks and Romans, gold and silver seem to have been in use, as plate, before the metals were circulated as money. In the Homeric poems, amid the rudest feasting, we read of golden cups, golden ewers, argent beakers, silver bowls and basins, many of them richly chased and embossed; and personal ornaments were made of gold, which was also employed in decorating the armour of chieftains. These works were executed mostly by the hammer, as the art of casting was then unknown; and the famous Shield made for Achilles by Vulcan, and reproduced by our great sculptor, Flaxman, is described in the *Iliad* as fashioned by "the artist of the skies" by his huge hammer, assisted probably by a punch, on his ponderous anvil (B. xviii). This process is very like that of the smith, in *Ecclesiasticus*, "sitting by the anvil, and considering the iron-work . . . . . and his eyes look still upon the pattern of the thing that he maketh" (*ch.* xxxviii, 28).

PLINY, describing a visit to his friend Spurinna, says, "You sit down to an elegant, yet frugal repast, which is served up in antique plate of pure silver."—*Letters*, B. iii, 1. The greatest artists, both ancient and modern, did not disdain to employ their skill in designing for the goldsmith, and the unrivalled Benvenuto Cellini's productions were the work of his hands no less than of his head.

G. R. F.

Decorative Plate, by various Contributors.

A CERF, or Drinking Cup, in form of a Stag, Silver Gilt, with a collar of lozenges, and a coat of arms on its chest; on a chased stand, and a plain plinth set with coloured stones. XVth Century. These vessels, of fanciful and grotesque forms, were more for display than actual use, and we frequently read of the Cerf in early MSS. and wills. John of *Gaunt* bequeathed to his daughter, the Queen of Portugal, his second-best "Cerf d'or," and a "hanap d'or," covered.—*Royal Wills.*

"1399. Item un cerf d'or couchant south un arbre les cornes et l'arbre appairaillez de 27 perles pendantz pois 7 unc."—*Kal. Ex.* H. IV.

"1399. Item un reindere d'or couchant sur un tarage vert ove un saphir en mye lieu les cornes garnisez de 24 perles d'un sorte et 18 perles d'autre sorte pois unc."—*Ibid.* A. W.

Exhibited by HOLLINGWORTH MAGNIAC.

A Brown-Mottled STONE WARE JUG, with a globular body. It is mounted in Silver Gilt, with a straight neck engraved with stiff interlacing bands, and a foot and cover worked in repoussé of lions' heads and fruit. The thumb purchase is formed of two acorns, the stems of which are twisted together; on the top of the foot, which is round, is a ridge of rude leaves. The Jug is 9 inches high, and is marked with the small black letter **m**, of the year 1569; the trade mark of the maker is a stag's head.

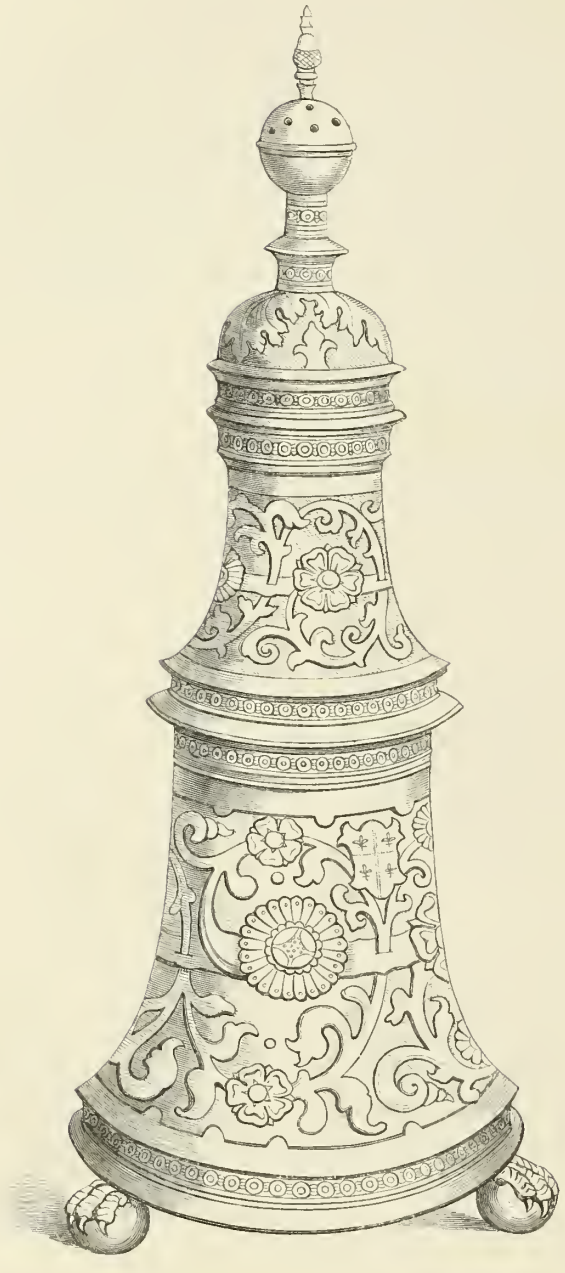
Exhibited by JAMES TOOVEY.

A Standing CUP and COVER, Silver Gilt, of globular form, and in many respects similar to the cup belonging to the Armourer's Company. It is 17½ inches high. The bowl and foot are embossed with scroll work of fruit and flowers in ornament of the style of the XVIIth Century. On the Cover is the figure of a Blue-Coat Boy, and the stem is formed of the twisted trunk of a tree. On the foot is inscribed, "*The gift of Thomas Banckes, Citizen & Barber-Surgeon, to Christ's Hospital,* 1602." Mark R. Thomas Bankes was Deputy of Farringdon Within.

THREE WINE CUPS, Silver Gilt, 7¾ inches high, of octagon shape, on tall stems, on which are three swans; the bowls of the cups have bold raffled leaves. Inscribed, "*The gifte of John Bankes to Christ's Hospital cir.* 1632." On one side are the arms of the Mercers' Company, to which he belonged, and his own arms opposite.

FOUR plain SILVER BEER BOWLS, 8¾ inches high, on balluster stem, having the arms of the Mercers' Company, and of Bankes. The bowls are inscribed, "*The gifte of John Banckes* 1630, *to Christ's Hospital.*"

A Silver Gilt Circular SALT, 14 inches high, 6 inches diameter at the base; it is in three compartments, and stands on bird's claws holding globes. It is a fine specimen of ornamentally embossed work of the period, with scrolls of foliage, and different flowers. The two lower compartments form salt-cellars, and the upper serves as a pepper-castor. On the middle division is a shield on one side bearing the arms of the Mercers' Company, and the lower compartment has the arms of Bankes, viz., on a cross quarterly between four fleurs-de-lys a crescent for difference. Around the foot is inscribed, "*The gifte of John Banckes to Christ's Hospital Oct^r.* 1632." This was son of the preceding donor, Thomas Bankes, and father and son left several money bequests to the Hospital.—See *Illustration.*



A SET of SILVER SPOONS, with the Maiden's Head at the end of the handle, and marked I B, and considered to be the gift of the aforesaid John Bankes. The old family of Banks, time of Edward III., of Revesby Abbey, co. Lincoln, and of Banke Newton, co. York, had for their arms, sable a cross or between four fleurs-de-lys argent. Their last male descendant was the Rt. Hon. Sir Joseph Banks, Knight of the Bath, and Baronet, one of the Privy Council, and President of the Royal Society, who died in 1820, without issue.

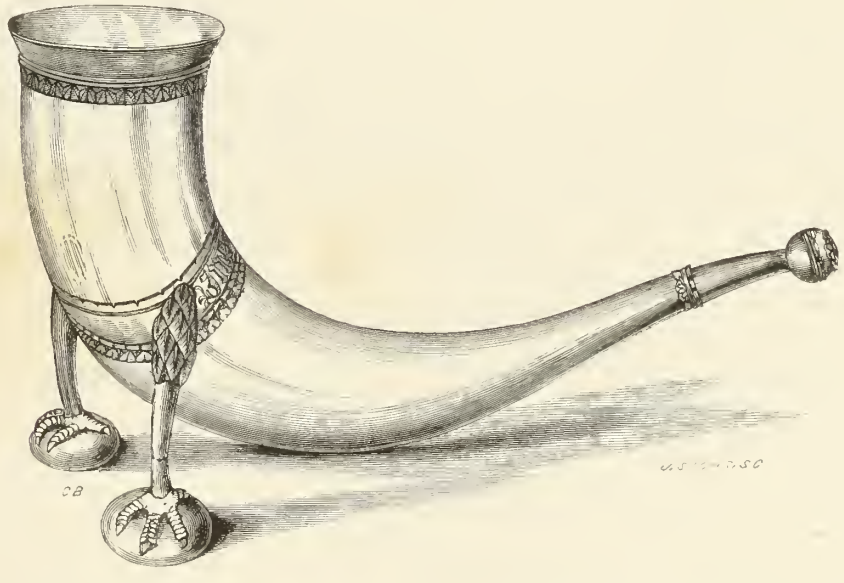
A SALVER, or Rosewater Dish, Silver Gilt, 21 inches diameter, 2¼ inches deep, and inscribed, "*The gifte of Thomas Cleane to Christes Hofpitall December* 1639." In the centre of the dish is a well-engraved shield of arms, viz., Nebuly on a bend a lion passant guardant; having for supporters, two goats; and the crest, on an Esquire's helmet, two naked arms holding a wreath on a cloud. On the rim of the dish is another shield of arms, viz., "Barry Nebuly argent and azure, a chief quarterly or and gules, in the 1st and 4th two roses of the second, 2 and 3 a lion of England; with supporters, two winged horses, each wing charged with three roses; crest, on an Esquire's helmet a Pegasus, the wings charged as before. This is the coat, &c., of "The Merchant Adventurers of London."

A SILVER EWER, 8½ inches high, 5½ inches diameter. Inscribed, "*The gifte of Thomas Cleane to Christes Hofpitall December* 1639;" and having on the sides the two shields of arms with their supporters and crests as described above.

A SILVER TANKARD, $4\frac{3}{4}$ inches diameter at the mouth; $5\frac{3}{4}$ inches high; inscribed, "*The guift of* Thomas Barnes *Esq. to* Christ's hospitall." It has a coat of arms on one side, viz., Paly on a fess three stars impaling a bend engrailed between two stag's heads caboshed.

A Silver Gilt CUP and SALVER, the former inscribed, "The Gift of James S^{t} Amand Esq. to Christ's Hospital, 1756," repeated on the salver with the addition, "A Bountiful Benefactor," diameter of salver $10\frac{1}{2}$ inches, and it stands 3 inches high on a foot. The Cup has two handles ending in birds' heads. On the cover are the arms of the Hospital, and a shield having, Quarterly 1 and 4 a bend between a mullet and annulet; 2 and 3 on a bend engrailed three mullets, impaling a cross between four Moors' heads proper. These arms are repeated on the cup and salver. "In 1765 James S^{t} Amand Esq. of Queen Square, in the Parish of S^{t} George the Martyr, bequeathed to Christ's Hospital a miniature set in gold, being the portrait of his grandfather, John S^{t} Amand Esq., together with the residue of his estate, amounting to upwards of £8000, upon condition that the Treasurer shall give a receipt to his executors, and a promise never to alienate the said picture, and as often as a change of Treasurer takes place, any new Treasurer shall send a written receipt and promise to the same effect to the Vice-Chancellor of Oxford. In case of the non-production of the portrait to a deputation annually sent from Oxford, the whole estate becomes forfeited to the University, to be appropriated to certain purposes expressed in the Will."—*History of Christ's Hospital, by the* REV. WILLIAM TROLLOPE.

A DRINKING VESSEL, formed of the horn of a Buffalo, mounted in Silver Gilt, and supported on two legs of a bird resting on two semi-domes inverted. The Horn is tipped at the point with a socket and boss, whereon is the Tudor Rose. The lip is inscribed, "*The gift*



of Thomas Banckes to Christ's Hospital, 1602." On the central band is inscribed, in Gothic letters, "In God isal;" in the centre of the band are the Arms of the Hospital. The Horn stands 10 inches high; it is $4\frac{1}{2}$ inches diameter at the mouth, and the whole length is 26 inches. This interesting example is probably about 70 years earlier than the date of the gift.—See *Illustration.*

A shallow SILVER SUGAR BASIN, 5¾ inches diameter, ornamented with tulips formed by the punch, and inscribed, "*Rowland Wilson Esqr. to Christ's Hospital.*" (1640.)

An IVORY HAMMER, mounted in Silver; on the band is inscribed:—

THIS · IS · THE · GUIFT · OF · I · AND · S · WHOSE · STOCKE · AND · STOAR ·
AS · GOD · DOOTH · BLESSE · THIS · HOSPITALL · SHALL · PARTE · POSSES ·

On the handle are the initials I. S. B., and the date 1584.

Exhibited by the PRESIDENT AND GOVERNORS OF CHRIST'S HOSPITAL.

A Standing CUP and COVER, Silver Gilt, 15 inches high, 5½ inches diameter, egg-shaped, the bowl, which is attached to a bell-shaped foot by a baluster stem and three scrolls, is simply engraved with scrolls which enclose conventionally designed roses, marigolds, and other flowers. The cover is surmounted by a female figure holding a shield, whereon are the arms of Bird, viz., a cross botony between five birds. Round the rim is inscribed, EX DONO WILLM̃ BYRDE FILII WILLM̃ BYRD GENEROSI ISTIUS DOMUS PRECIPUI BENEFACTORIS 1597." This Cup, in its engraving, resembles the Doxie Cup of the Armourer's Company.

A Silver Gilt EWER, 10½ inches high, weight, 90 oz. 12 dwts., in bold repoussé work, with dolphins in panels, and a cherub's head in front of the vase, the interstices being filled with fruit and flowers. The lower part of the ewer has circular panels, in which are roses and merchants' marks; it stands on a circular foot with dolphins embossed thereon. The plate mark is the S of 1555. Belonging to the Ewer is a SALVER, Silver Gilt, 20 inches in diameter; it is designed in panels of repoussé and chased work of the latter half of XVIth Century; the centre filled with dolphins, fruit, and flowers, around a boldly raised boss, whereon is a shield of arms, viz., on a chevron between three rooks proper three fleurs-de-lis, surrounded by an inscription, "THE GIFT OF ROBART KITCHIN, LATE ALDERMAN OF THIS CT." The outer circumference is engraved in panels, enclosing roses and escallop shells, and the rim is embossed with dolphins and flowers. The Ewer and Dish are, in many places, engraved with Alderman Kitchin's Merchant's mark.

Much interest is attached to this Salver, which was stolen during the Bristol Riots of 1831, by one James Ives, and cut by him into 167 pieces, and upon his offering the same for sale to Mr. Williams, Silversmith of St. Augustine's, Bristol, he was convicted and transported for fourteen years. The pieces were afterwards put together and riveted by Mr. Williams, and the Salver restored in a very successful manner.

A Pair of Tall TANKARDS and COVERS, Silver Gilt, each is 13½ inches high, and 5 inches in diameter; in bold repoussé work. The body is divided by two horizontal bands into three compartments; in the upper and lower, as well as on the cover, the panels are filled with dolphins and sea-monsters, and festoons of fruit and flowers, surmounted by birds between the panels. The middle compartment is richly engraved with a therm figure, foliage, and flowers; and in the centre is a shield of arms, viz., two pales wavy between nine cross-crosslets, and on an esquire's helmet the crest, a leopard's head erased, gorged with a mural crown. The purchase

of the cover is a winged figure, and the handle is engraved with a female therm; the foot, which is somewhat extended, is ornamented with chanelled flutings. The upper part of the Tankard is inscribed, "*Johanis Dodridge Recordatoris Civitatis Bristoll*, 1658." Plate mark, the small black letter r for the year 1655.

Exhibited by the CORPORATION OF BRISTOL.

A SILVER TOBACCO BOX, having the date 1653. The engraving on the lid represents the Interior of a Dutch Ale House, or Kitchen, with several persons seated at tables, the men with their pipes carousing, and regarding with great interest the performance of a man and woman, who are dancing in the foreground to the music of a fiddler, who sits by the fire. On the underside of the Box is engraved the Exterior of a Dutch Ale House, in front of which a man and woman are dancing in the presence of several men, women, and children. In this group some of the men wear sheathed knives in their girdles. The Ale House is on the bank of a river, and on the opposite side is a mansion of considerable size.

The designs are very spirited, and in the style of those scenes of Dutch and Flemish life which Brower, Ostade, and Teniers have made so familiar. The initials, A° O, which accompany the date, are those of Adrian Van Ostade, born 1610, died 1685; and as this celebrated painter etched on copper from his own designs, we are justified in ascribing the engravings on the Box to his hand. Two of his 54 Etchings which are known, and bearing the above mark, represent an Interior of a Dutch Ale House, with figures drinking and dancing, and a festival with a number of persons diverting themselves at the door of a tavern. The box has been in the possession of Mr. Heatley's family for two centuries.

Exhibited by RICHARD HEATLEY, *Member.*

A Round SILVER SALVER, 12½ inches diameter; the surface is engraved with Chinese figures, birds, and flowers. In the centre is a circle representing a fountain. Plate mark, small black letter l, for 1568, lion passant and leopard's head.

A DELFT TANKARD, 8½ inches high, mounted with foot and cover in Silver Gilt, in repoussé, and engraved work of birds; the purchase on handle is a female head. Plate mark, small black letter o, for 1571, in an escutcheon, and lion passant.

A SILVER CUP, in form of an inverted dome, 5½ inches high, 4¾ inches diameter, on a plain baluster stem and circular foot, which has a gadroon border. The foot and the bowl on the inside are engraved with scroll-work. The plate mark is the Roman capital P, for 1592, lion passant and leopard's head, and underneath is inscribed "I. E. Pipon."

A CUP, of Silver Gilt, in form resembling the preceding, 5 inches high, 4¼ inches diameter; the dome is simply engraved on the outside and inside, and within is the bust of a Roman warrior. The Cup stands on a raised circular foot, to which it is united by three serpents in the form of esses; the foot is embossed with flowers. The plate mark is the Roman capital Q, for 1593, with lion passant and leopard's head.

A Circular BEAKER, of Silver, 6 inches high, on a foot with gadroon border; the outside of cup is engraved with scrolls of roses and thistles, in which respect it resembles a Beaker belonging to the Vintners' Company, and the engraving is also like that on a Cup of the Armourers' Company bearing date 1617. This Beaker is marked "I. P. 1610." The plate mark is the Roman capital V of the year 1597, lion passant and leopard's head.

A plain straight-sided SILVER CUP, 11½ inches high, 5¼ inches diameter, on a wide circular foot; the stem which supports the bowl is a figure of Vulcan, as a smith, at his anvil; his hammer has a crown on the top. The bowl, which is pounced in the middle, is engraved with the arms of the Blacksmiths' Company of London, which are, Sable a chevron between three hammers argent crowned Or. Crest, a phœnix collared and chained. On the rim of the Cup is inscribed, in fine italics, "*The gift of Christopher Pym vpon his Admission to the place of Clerk of this Company.* On the anvil is the couplet:—

By hammer and hand,
All arts doe stand.

The plate mark is the court-hand *s* of the year 1665, with the lion passant and leopard's head. This elegant vessel formerly belonged, as the inscription shows, to the Blacksmiths' Company, and was lately in Mr. BERNAL'S *Collection.*

A Pair of SILVER CUPS, each 2½ inches high and 2½ inches diameter, in the form of an oil jar, so made for the sake of being packed in safety. They are pounced with the punch all over their entire surface. The plate mark, a German text V, answers to 1677, with the lion passant and leopard's head.

A SILVER SPOON, 15 inches long, 3¼ inches across the bowl. On the handle is inscribed, "C. W. E." The plate mark is a black letter small b, for 1679, with lion passant and leopard's head.

A Plain Circular CUP, Silver Gilt, on a large stem and raised moulded foot; 7 inches high, 4 inches diameter. It has a coarsely pounced border to the lip. The plate mark is the small black letter i, for the year 1686, with lion passant and leopard's head.

A Small SUGAR BASIN, of Silver, with repoussé leaves, and a four-leaved flower at the bottom; it has two twisted handles. The plate mark is the small black letter r for 1699.

A SILVER PORRINGER, 4½ inches high, 5¼ inches diameter, with cabled flutings, and two handles. It has an engraved shield of arms of two coats, 1st, Ermine on a bend three boars' heads couped, impaling 2nd on a cross gules five escallops. The plate mark is the court hand *g*, for 1702, with the Britannia and lion's head erased.

A Small Circular SILVER SALVER, 6½ inches diameter, with fluted and scalloped edge. In the centre is a scroll-shield with the monogram formed of the letters S. A. C. W. interlaced. The plate mark is the Roman capital C, for 1718, with Britannia.

A SILVER EWER, with a very broad lip, 8½ inches high. It has a scroll handle terminating in a female head; the lower part of the Ewer has raised flutings, the upper part is chased with scrolls, and has a shield of the Royal Arms of George I, who died June 11, 1727. The plate mark is the Roman capital M, for 1727.

Exhibited by JOHN PAUL DEXTER.

A SALT, Silver Gilt, circular, 4¾ inches diameter, 4 inches high, of flat cup-shape on thick stem and foot, the stem having convex flutes; the bowl is ornamented with scales, above which is an inscription in Lombardic letters, + Bene . dictus . Deus . Im . Dona . suis . ame. The plate mark is the Lombardic letter D, for 1481, with the leopard's head crowned.

A BLACK COCOA-NUT, polished, and mounted in Silver Gilt, with cover as a Tankard, 9½ inches high, the foot, stem, handle, and cover are held together by four vertical bands; the foot, which is circular, stands on three winged sea-horses. The broad silver band round the Nut is engraved with arabesque scrolls and leaves, a male and female figure, and a shield, viz., a chevron between nine cloves, in chief the letters W. N.; on one side is inscribed, MEMENTO MORI and the initials E. N.; on the other side, FEARE GOD; and the initials T. N. underneath. The figures are in the costume of the XVIth Century. On the handle is a ribbon whereon is inscribed, RATHER DEATH THEN FALCE OF FAITH, and the initials A. N.

On the cover are three compartments, divided by groups of fruit within circles of interlaced flowers, containing as many subjects in relief from the parable of the Prodigal Son, as recorded by St. Luke (*ch.* xv), viz.:—I. The younger son receiving his "portion of goods" (*v.* 12); II. He takes "his journey into a far country" (*v.* 13); III. "and there wasted his substance in riotous living" (*v.* 13). The story is continued on the foot in three more subjects:—IV. The prodigal "began to be in want" (*v.* 14); V. He is sent into the fields "to feed swine" (*v.* 15); VI. "and he arose, and came to his father" (*v.* 20). Although minute the carving is full of spirit. The stem is formed of open work, and three scrolls with a collar in the centre, and on the edge of the cover, which is surmounted by an acorn knob, is inscribed, ÞE · GREÆEST · TREASVR · ÞÆ · ONE · YEARTH · TO · MORTAL MAN · IS · LEN · IS · MODYRÆ · WELÞ · TO · NORISH · LYFE · IF · MAN · CAN · BE · CONTENT. This is probably an allusion to Agur's prayer, "Give me neither poverty nor riches."—*Proverbs* xxx, 8. English work, *circa* 1580.

A Cup and Cover, 7 inches high, Silver Gilt, egg-shaped, embossed with scrolls and masks, on a stem and tall round foot. The cover forms a small flat cup to drink out of, and has three small dolphins to serve as feet, when so used. XVIth Century.

A Brown Delft Jug, mottled, 9½ inches high, mounted in Silver Gilt on circular foot, repoussé in flowers and fruit, and having a wide straight neck with shields, fruit, and rope-like bands. The dome-shape cover is surmounted by a lion sejant holding a shield, whereon are the letters R. I.; the purchase has a winged mermaid, holding a horn of plenty. The plate mark is a small black letter u in plain shield, for 1577, with the lion passant and leopard's head, and on a shield the maker's initials, two C's endorsed.

A Mazer Cup, the lower part of the wooden bowl is painted red, and the upper part has had subjects on a white ground, but which are now destroyed by age. It is mounted with a Silver rim, four bands, and two handles, the latter engraved with leaves, and having at their base shields with the initials $\overset{E.}{T.\ V.}$ English work, XVIth Century.

A Brown Earthenware Jug, German, with English mountings in Silver, to the lid and foot; 10 inches in height. It has raised medallions with coats of arms, the centre bearing the date 1584.

A Tall Silver Tankard, 10½ inches high, of cylindrical form, swelling out towards the base, which has a leaf moulding. The handle is chased with arabesques, nude figures, and a shield, whereon is a parrot, and the initials P. M. Around the Tankard, in six rows, is a series of Coins of Emperors of the Roman Eastern Empire, and their Consorts; and on the top of the cover is a fine coin, of which the obverse shows inside, apparently of Mithridates, King of Pontus. There is also a coin at the bottom of the Tankard, inside.

A Tankard, Silver Gilt, 6½ inches high, ornamented with chased Renaissance designs of masks and figures, with rounded crystal panels, arabesque handle, and crystal *de roche* boss on the cover. XVIth Century.

A Lofty Silver Gilt Hanap, 22 inches high, ornamented with repoussé scrolls and busts, and supported on an elegant stem with three projecting arabesques; around the upper part is an engraved border of a huntsman and hounds pursuing hares. The cover is surmounted by the figure of a warrior holding a spear, and shield which is inscribed "S. Theodorus." XVIth Century.

A Silver Hanap, Parcel Gilt, 13 inches high, engraved with numerous coats of arms, and a German inscription from one of the Psalms.

On the stem is a man playing on the viol, and the cover is surmounted by a figure of the Royal Psalmist with his harp. It is conjectured that this may have been a prize cup for proficiency in music. German, XVIth Century.

A Cylindrical Cup, Silver Gilt, 14 inches high, ornamented with a small diamond pattern, and supported on a stem with three projecting scrolls; the cover is surmounted by a warrior holding a spear and shield, dated 1609.

A CUP, of Silver, in the form of a rampant horse, 7½ inches high; it supports a large shield of arms, viz., party per fess, in chief a demi double-headed eagle, in base a boar passant. On a knight's helmet is a crest, a plume of feathers. On the shield is the date, "Ano 1606."

A Brown-mottled DELFT WARE JUG, 8 inches high, globular in shape, mounted in Silver, on circular foot, with guilloche border; the wide silver neck is in panels formed of interlaced bands and flowers. On the band is stamped IONS.

A WAGER CUP, of Silver, 9 inches high; the bell-shaped bowl, which holds about half a pint, stands in an inverted position; the stem, chased with masks and scrolls, supports a windmill, of which the sails are set in motion by a person blowing through a tube attached to the ladder of the mill; the wager depending upon the person being able to fill and drink off the cup before the sails are at rest. XVIth Century.—*From the* SOLTIKOFF *Collection.*

A COCOA-NUT, mounted in Silver Gilt, 14 inches high, on tall circular foot, with a border of alternate squares and ovals, which is repeated on the lower moulding of the top mounting. The stem is a vase, ornamented with masks, and having therm scrolls by which it is attached to the cup. Three vertical bands, of open work in relief, connect the foot with the mounting of the top of the Cup, which is engraved with scrolls of flowers enclosing parrots and various other birds. On the cover, standing on a pedestal, is a figure of Mars, holding a partizan, and a shield engraved with a monogram, T. A. S. intertwined, and surmounted by a parrot. The mounting on the inside of the cover is engraved with the sacred monogram I. H. S., surmounted by a cross, and having below "the Sacred Heart of Jesus," pierced by the three nails.

The Nut itself is entirely covered with a series, in two bands, of twelve subjects from the life of Our Blessed Lord, in fine, though quaint, execution, viz.:—1. Our Lord's entry, on the colt of an ass, into Jerusalem (*St. Luke* xix, 35); in a tree is a man, probably intended for Zacchæus, as his name only occurs in this chapter; 2. The Agony in the Garden of Gethsemane (*St. Matthew* xxvi, 39); 3. The betrayal by Judas (*v.* 47, 49), with Peter drawing his sword (*v.* 51); 4. Our Lord before Pilate (xxvii, 2); 5. The Scourging, Jesus bound to a column (*St. John* xix, 1); 6. Jesus mocked by the soldiers (*v.* 2); 7. Our Lord brought before Pilate the second time (*v.* 9); 8. Jesus bearing His cross (*v.* 17); 9. The Crucifixion (*v.* 18), the mother of Jesus in a fainting condition; 10. The Taking down from the Cross; in this scene the Mother of Our Lord is seen with a sword through her body, thus actually fulfilling the prophetic declaration made, in a figurative sense, by the aged Simeon, "Yea, a sword shall pierce through thy own soul also" (*St. Luke* ii, 35); 11. The Entombment; 12. The Resurrection. In 1 and 8 the entrance to the city is shown by a portcullis gateway; and in 2 and 3 a palisade fence encloses the garden.

A PAIR of SILVER CANDLESTICKS, each is 18½ inches high, with wide circular foot, 12½ inches diameter, in form of a spiral column, ornamented with raised bands of fruit and flowers. On the foot are three oval medallions of Roman Emperors, and fruit, flowers, and masks between in high relief. German, XVIth Century.

A DRINKING CUP, of Silver, in form of a horse, rearing up and caparisoned, 5 inches high; the head removes for the purpose of drinking. On an oval stand ornamented with reptiles.

A PAIR of SILVER CANDLESTICKS, each is 10¼ inches high, with spiral pillar, broad circular foot, 7½ inches diameter, and circular pan at base of pillar; the whole in bold repoussé work of flowers and foliage, and pierced spaces between. German work, XVIth Century. Among the marks, a heart enclosing W, and C. N. in an oval.

A Silver Gilt CANISTER, with screw cover, 7¼ inches high, hexafoil in plan, 4½ inches across. Each foil has a panel with a repoussé border of arabesque masks. On one panel is a shield surmounted by an esquire's helmet, underneath is the date 1640; on the other panels are engraved carnival figures.

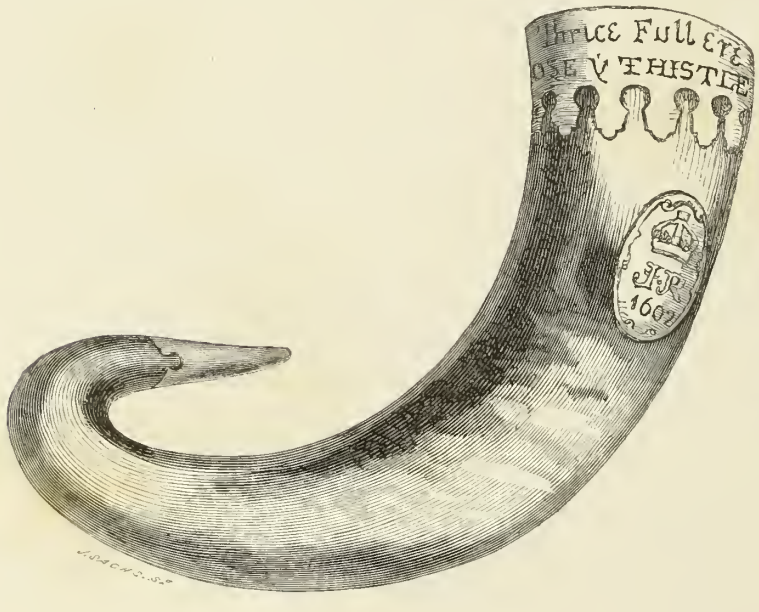
A TEA URN, of Silver, 17½ inches high, with cover, which is surmounted by a figure of Mars, holding a spear and shield. The body, globular, is boldly engraved with scrolls of flowers in six compartments, in the centre of one is the figure of a boy. The two scroll handles are surmounted by female busts, and the urn has three taps formed of naked boys; the lower part has convex and concave flutings. The Urn rests upon three legs formed of naked boys terminating in scrolls.

Exhibited by HENRY DURLACHER.

The HORN of an OX, mounted in Silver, as a DRINKING CUP, inscribed round the upper part:—

"Drinke yᵗ Thrice Full Ere you Sit Downe
To yᵉ Rose yᵉ Thistle and yᵉ Crowne."

On an oval plate, beneath the inscription, is a royal crown over the initials J. R. (Jacobus Rex), and the date 1602, being the year before King James of Scotland ascended the throne of England, to whom this Horn, no doubt, belonged when he was King of Scots.



In the British Museum a large drinking horn is preserved of the XVIth Century; it is formed of an elephant's tusk, carved with figures of animals, and mounted in silver. The following lines are engraved on it in Old English text:—

"Drinke you this and think no scorn
All though the Cup be much like a horn."

Exhibited by CHARLES REED, M.P., F.S.A.

A CUP of IVORY, 12 inches high, mounted in Silver Gilt, and commonly called "the Grace Cup of St. Thomas à Becket." It has a broad band at top, with an inscription in Lombardic characters:—

VINVM · TVVM · BIBE · CVM · GAVDIO,

on a hatched ground, and above a neat border of crosses and pellets; beneath is also a like border and fringed edge. The only hall-marks remaining on this band are a Lombardic letter H of the year 1445, and a cross or star of six points. The stem is of ivory, resting on a high silver foot, the upper part of which has an upright pierced trefoil border and corded belt; below is a plain moulding, originally ornamented with appliqué cherubs and stones alternately, some of which still remain; below this is another upright pierced border of masks and scrolls of roses and thistles, finishing towards the edge with borders of crosses and pellets, and corded and pearled lines. The cover has two openwork borders of vases and scrolls, and masks set with garnets and pearls between; on the flat ivory is laid a silver band, inscribed in Lombardic characters,—SOBRII · ESTOTE. Between the words are the initials T. B. with a mitre between, the strings of the mitre passing in a knot through the letters, and coupling them together, and on each side is a pomegranate; this cipher is repeated at the end of the sentence. On the narrow part of the cover is a plain band, inscribed—FERARE GOD, in Roman capitals. Above are two fluted bosses with pearls and garnets between, surmounted by the figure of St. Michael and the Dragon. The Cup was presented to Queen Katherine of Arragon by Sir Edward Howard, Lord High Admiral, and after the Queen's death it reverted to the Earl of Arundel. It passed, with the rest of the Arundel Collections, into the possession of the Dukes of Norfolk, and by Charles, 11th Duke, was given to Mr. Howard, of Corby, in whose family it still remains.

It is very evident that this Cup is more than two centuries later than the time of Thomas à Becket (murdered A.D. 1170), and that though part of it may belong to the middle of the XVth Century, other portions are at least a hundred years later. The prelates who flourished in the XVth Century with the initials T. B. were as follows:—Thomas Brown, Bishop of Norwich, 1436 to 1445; Thomas Beckynton, Keeper of the Privy Seal, Bishop of Bath, 1443 to 1464; and Thomas Bourchier, successively Bishop of Worcester, 1434, of Ely, 1443, Archbishop of Canterbury 1454 to 1486, and Cardinal.

Exhibited by PHILIP HENRY HOWARD, of Corby.

A SILVER PORRINGER, 8½ inches high, of twelve sides, with two handles, and a cover, engraved with the arms of Lord Falconbridge, or Fauconberg, and those of his first wife, viz., Argent a chevron gules between three fleurs-de-lis azure, for BELASYSE, impaling, paly of six argent and azure, surmounted by a bend sable, for SAUNDERSON. On the cover is engraved the crest, a stag's head erased, holding in its mouth an oak branch fructed.

This nobleman was Thomas Belasyse, second Viscount Fauconberg, who first wife was Mildred Saunderson, daughter of Nicholas, Viscount Castleton. His second wife was Mary, daughter of Oliver Cromwell, the Protector, by whom, it is said, this cup was given to his daughter on her marriage. He was made an Earl in the reign of William and Mary, and died without issue in 1700. The mark is the court hand P for the year 1652.

Exhibited by PAUL BUTLER.

A Pair of Silver Gilt Candlesticks, each 8½ inches high, designed as a Roman-Doric column, on broad octagonal foot, the flutings cabled. The plate mark is the black letter small I, for 1687–8, with lion passant and leopard's head.

Exhibited by William Maskell.

A Silver Tazza, 6¾ inches high, 8 inches diameter; on the inside is a representation, in repoussé work, of Our Lord conversing with the Woman of Samaria at the well; the baluster stem is chased with leaves, and the foot, which is gadrooned, has groups of foliage and fruit, XVIth Century. The hall marks are, an italic *N*, a crowned shield of arms, the letter V, and a star with the letter V below.

A Teapot, Metal Gilt, Venetian, XVIth Century. The body is plain, with a marine monster on the handle; on the cover are enamelled flowers, and a finial of gilt flowers.

A Vase, Silver, oviform in shape, with one handle; a pattern of the acanthus leaf round the bowl.

A Tea-kettle, Silver Gilt, 7 inches diameter, and with stand and spirit-lamp, in all 10½ inches high. The entire surface is engraved with representations of wheat and hay harvest scenes, with a church and farm-house in the background. On the upper part of the Kettle and Cover are scrolls of XVIIIth Century design. The engraving is ascribed to William Hogarth. The plate mark is the Old English capital A, for 1756, with lion passant and leopard's head. The maker's mark is R. T.

Exhibited by John Dunn Gardner.

A Set of Twelve Apostle Spoons, in Silver, early XVIIth Century work, with figures of the Saints at the extremities of the handles, which at their junction with the bowls have lions' heads in high relief. Each spoon is distinguished by the emblem of the Apostle, in most cases the instrument by which he suffered martyrdom, and along the stem is engraved a sentence, which is chiefly a warning against gluttony and drunkenness.

1. Saint Simon Zelotes, with a carpenter's square; "Primitias da Domino de cibis tuis." This may refer to *Proverbs* iii, 9.

2. Saint Jude, with a saw. He is said to have suffered death by that instrument; "De cibo tuo pauperes ale." Of thy substance nourish the poor.

3. Saint Paul, with a sword, with which he was beheaded; "Est virtus multis abstinuise cibis" (*sic.*). It is virtue to abstain from (excess of) meats.

4. Saint Andrew, with a cross saltier, on which he suffered death; "In multis escis infirmitas." There is illness from too much food.

5. SAINT JAMES the LESS, with a fuller's club, with which he was beaten to death; "Corpus cibo vertus premio alitur" (*sic.*). As the body by food so is virtue nourished by reward.

6. SAINT BARTHOLOMEW, with a knife, with which, it is said, he was flayed alive; "Noli cibo tuo fratrem perdere." This motto seems to allude to St. Paul's language in 1 *Corinthians* viii, 11, 13.

7. SAINT MATTHEW, with a flail; "Ve comerantibus in crapula."

8. SAINT PETER, with a key; "Regnum dei non est cibis nec potus." For the kingdom of God is not meat and drink.—*Romans* xiv, 17.

9. SAINT JOHN, with a cup; "Ve quorum Deus ventur est" (*sic.*). Alluding to *Philippians* iii, 19, "Whose God is their belly."

10. SAINT JAMES the GREAT, with a staff and wallet; "France esurcenti panem tuum" (*sic.*).

11. SAINT THOMAS, with a spear, by which his body was run through; and his hat in his hand; "Vino junguntur vino solvuntur amici." As friends are united by wine, so they are separated by wine.

12. SAINT MATTHIAS, with an axe, with which he was beheaded; "Ne graventur corpora vestra crapula."

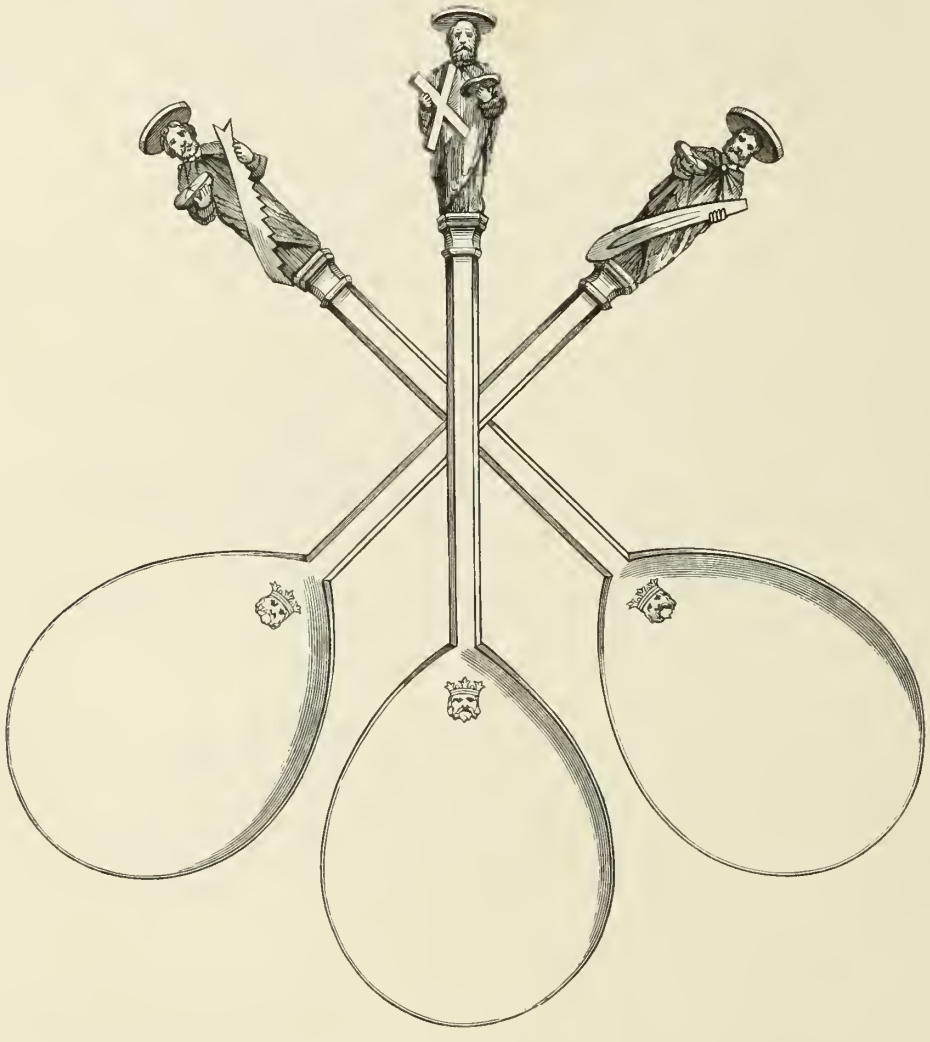
A PAIR of SILVER SPOONS, with maidens' busts, and scrolls on the handles. An APOSTLE-SPOON, Silver, with a statuette of St. Peter. An APOSTLE-SPOON, Silver, with the figure of a Saint in a large nimbus. It is dated 1653, and marked $\frac{\text{A P.}}{\text{P M}}$.

A PAIR of CIRCULAR SILVER BOXES, used for hair powder, date the middle of the XVIIIth Century; they measure $4\frac{1}{2}$ inches high, and 6 inches in diameter, and are ornamented on the sides with four fluted pilasters, between which are panels of appliqué scrolls, consisting of double-headed eagles, terminating in rose branches in flower. On the lids are engraved shields, with the arms of the Duc de Rohan, Prince de Léon, impaling those of the Duc de Montmorency, whose daughter he married.

The families of de Rohan and de Montmorency ranked among the first houses in France. Of the former was the famous Duc de Rohan, who was the main support of the Protestants during the civil wars under Louis XIII. Of the latter house a King of France declared that "the family of Montmorency was more ancient than his own." They were Premier Barons of France. The famous Anne de Montmorency, Constable of France, and Marshal, who was mortally wounded at St. Denis in 1569, was elected a Knight of the Garter in the reign of Henry VIII, and his son Francis received a similar distinction from Queen Elizabeth. He was called the bravest and wisest man in France, and died 1579.

Exhibited by FELIX SLADE, F.S.A., *Member.*

A SET of APOSTLE-SPOONS, in Silver. A perfect Collection, such as that exhibited of the whole Twelve Apostles with their distinctive emblems, is now very rare. The owner of this Set has never seen another perfect set. Specimens of separate Apostles were exhibited at Ironmongers' Hall. From the Collection in question the three following Apostles have been selected for illustration, from sketches by Mr. Lysons, viz., St. Simon *Zelotes*, with a saw, the instrument by which he suffered martyrdom; St. Andrew, with the saltier cross, on which he was extended; and St. James the *Less*, with a fuller's club, by which he was beaten to death. Each Apostle holds in one hand that which is apparently a book, and on the nimbus of each is an emblem, as an eagle, or glory, &c.



It is not unusual to call the single spoons which were given by godfathers at christenings "Apostle Spoons," but this is an error; Angels and Saints are often represented singly on such spoons, but the Apostles were usually given only in sets of the full dozen. STEEVENS, however, has the following note on the passage in *King Henry VIII, Act* v, *Scene* 2:—

"Come, come, my lord, you'd spare your spoons;"—

"It was the custom, long before Shakspeare's time, for the sponsors at christenings to offer gilt spoons as a present to the child. These spoons were called *apostle spoons*, because the

figures of the apostles were carved on the handles. Such as were opulent and generous gave the whole *twelve;* those who were less rich or liberal escaped at the expense of the four evangelists; and some gave *one spoon* only, which exhibited the figure of the saint in honour of whom the child was named."

The following extracts relate to these very interesting objects of bye-gone times:—

"1556. I geve to my son my best nest of silver goblaits with cover doble gilt and one dozen of my best sylvar spones being postels."—*Will of Cuthbert Ellyson—Surtees Society.*

"1571. Item the dressing up of xiij sponnes withe Apostills and oone gilte xx^{d}."—*Goldsmith's Bill of Cardinal Wolsey.*

Archbishop Parker gave a set of thirteen Apostle-Spoons to Corpus Christi College, Cambridge; one is supposed to represent St. Paul.

Exhibited by the Rev. Samuel Lysons, M.A., F.S.A.

A Nef, in Silver, and Silver Gilt; the hull is in form of a shell, with one mast, and a full sail, with silver rope-rigging, on which a sailor is climbing. On a highly raised poop are eight figures in armour, provided with spears, bows, and arrows, and elevated above their heads is a signalman; the stern of the ship is composed of a swan in silver. The vessel stands on a foot of repoussé work.

In Lord Londesborough's Collection are eleven very fine "Nefs," one in particular is a beautiful example of this class of ornamental plate; it forms the frontispiece to Mr. Fairholt's Illustrated Catalogue of that Nobleman's Collection, and is called "the Nef of the Knights of Malta." It is 21 inches high, and 16 inches long, and is a work of the latter half of the XVIth Century. "It is entirely of silver, gilt all over; the small figures being cast in gold, chased and enamelled. The deck is covered with soldiers; in front are three cannons, the cannoneer standing in the centre with his linstock ready to fire them; behind him stand a drummer and fifer; and behind and on each side, soldiers fully armed with arquebuss and halbard. The boatswain stands in the midst with his whistle at his mouth; sailors are ascending the rigging, and a row of galley slaves are propelling the vessel with oars. The hull is chased all over with figures of mermaids and tritons, playing upon musical instruments, and accompanied by whales and sea-monsters."—Fairholt.

A Tazza, in Silver, supported on a vase-like stem, surrounded by three griffins and as many lions' heads with rings. The whole of this foot is in richly embossed work, with recumbent figures in panels. The underside of the Tazza has three shields, on which is embossed respectively, a head of a woman, an angel, and a demon, the intermediate spaces being filled in with festoons of flowers. In the centre of the bowl is the figure of an old man, bearded, holding a book in his left hand, and pointing with his right to a fountain, wherein is a Cupid, with Venus, from whose breast the water is flowing. A female in the foreground is playing the guitar, and a man is drinking out of his hand from a stream. Behind him is a huntsman holding a boar-spear, and beyond is a landscape, wherein are two persons on mules crossing a bridge. Around the edge are sporting subjects, as hunting, fishing, shooting, fowling, hawking, &c. The Tazza is $8\frac{3}{4}$ inches in diameter, and $8\frac{3}{4}$ inches high. Early XVIIth Century.

A Cup and Cover, Silver Gilt, of repoussé work, standing on three ball feet. On each side is a medallion, in one of which Orpheus is playing on his lyre to two swans. Above is a German couplet:—

1. *Der music suster klang,*
2. *Ist ein verbogner zwang.*

In the other medallion, Orpheus, in a Roman military dress, is playing to an attentive audience of various beasts, illustrating a passage in Shakspeare:—

"Their savage eyes turn'd to a modest gaze,
By the sweet power of music."
Merchant of Venice, Act v, *Scene* 1.

A Standing Cup and Cover, Silver Gilt, attached to the foot by a vase-shaped baluster, of repoussé work, in panels and medallions, wherein are human heads and flowers. In the panels of the upper part of the Cup and Cover are figures of owls, storks, and rabbits. The cover is surmounted by an armed figure, holding a spear and shield, the latter being formed of an onyx. 12 inches high. XVIIth Century.

A Gold Box, with the City Arms enamelled on the lid; on the front are the initials W. C. B., beneath which is a crest, which is thus described in Debrett as that of Viscount Beresford: "Out of a mural coronet a dragon's head per fess azure and gules pierced through the neck with a broken tilting spear, and holding the remaining part of the spear point upwards in the mouth." On the inside of the lid is the following inscription:—

SMITH MAYOR
A Common Council holden in the Chamber of the
Guildall *of the* City *of* London
on Thursday the 11*th day of July* 1811.
Resolved unanimously *that the* Thanks *of this* Court *be given to*
Lieut. General Sr. Willm. Carr Beresford
Knight *of the* Most Honble. Order *of the* Bath
For the distinguished Ability displayed by him on the 16*th of May last*
in the Glorious battle of Abuera
which terminated in the signal defeat of the enemies' forces,
Resolved unanimously that the freedom of this City *voted*
to Lieut. Genl. Sir Willm. Carr Beresford
on the 2*nd Oct.* 1806 *be Presented to him on his return to this Country*
in a Gold Box as an additional testimony
of the high Sense which the Court entertains of
his Eminent Public Services.
Woodthorpe.

This distinguished officer, better known as Field-Marshal Beresford, was created Baron Beresford of Albuera, 17 May, 1814, Viscount Beresford, 28 March, 1823. He was Duke of

Elvas, &c., in Portugal, and a G.C.B., G.C.H., K.T.S., K.F.M., and K.F., Colonel of the 16th Foot, and Governor of Jersey. His Lordship married, in 1832, Louisa (daughter of William, first Lord Decies), widow of Thomas Hope of Deepdene, Surrey, Esq.

A Medal Cup and Cover, Silver Gilt, inscribed A G M . *G. E. B.* 1782, *JOH. ADLER. P. Z. M.U.K. A.M. Camerarin*, 1687. The coins inserted are those of German States. Weight, 12 oz. 15 dwts.

An Indian Bottle, formed out of a cocoa-nut, mounted in Silver, and carved with birds and foliage.

Exhibited by A. J. B. Beresford Hope, M.P., F.S.A., &c.

A Silver Goblet, German work of XVIIth Century, $7\frac{1}{4}$ inches high; the rim is ornamented with bold scrolls, the interstices being filled with fine arabesques; the bowl has panels of fruit and flowers, and stands on a baluster stem with circular foot; cockle-shells are scattered over the ornamentation. It has the plate mark of Augsburgh.

Exhibited by Messrs. Hunt and Roskell.

A Silver Gilt Tun, forming, when opened, a pair of Drinking Cups; dated 1612. It has the Nuremberg marks, and was purchased at Christiana.

Exhibited by John Stevens.

An Owl, Silver Gilt, mounted as a Cup, on a tall circular foot repoussé, with Jacobean scroll work and fruit; the bird has bells to its feet, which stand on a perch.

Exhibited by Charles Sackville Bale.

A Chalice, of the XVth Century, with six-foiled foot; the stem engraved with four-leaved flowers. The lifting boss has six circular blue enamels, on which can be traced the busts of saints. On the lower part of the bowl roses are engraved. Height $7\frac{1}{4}$ inches, diameter 5 inches, weight 8 oz. 10 dwts.

A Silver Gilt Chalice, by Paul de l'Emeré, called the "Whitehall Cup," formerly in the College of English Jesuits at St. Omer, and reputed to have belonged to Father Petre, Confessor to James II. The work on the foot of the Cup is of the same pattern as the ceiling of the present Chapel Royal, at Whitehall.

A Chased Chalice, Silver Gilt, in high relief, with six subjects from the Passion of Our Lord. On the Cup are, the scene in the Garden of Gethsemane, the betrayal by Judas, and Christ brought before Pilate; on the foot are, the Scourging of Jesus, His bearing the Cross, and the Crucifixion. On the lifting knob are figures of Moses with the Two Tables, Aaron as High Priest, and King David with his harp. On the under side of the Paten is the Taking down from the Cross.

A large Silver Gilt Hanap, richly chased with figures, in high relief, of "Monks teaching the Scriptures to Savages," with several figures of knights and soldiers on horseback. The pedestal is richly chased, and on the top of the cover is a Teutonic Knight in armour. Height 2 feet 4 inches, diameter $6\frac{1}{2}$ inches.

A SILVER Mounted "BOOK OFFICE of the VIRGIN;" the obverse side of the Book is engraved with the Portraiture of St. Francis, in his monk's habit, in the attitude of prayer, before a Crucifix; and the reverse is engraved with "The Immaculate Conception of the B. Virgin." The type of the Book is in old black letter with a Rubric, Calendar, etc., and is adorned with engravings. It is issued from the Plantinian Press, at Antwerp, "Permissu Superiorium;" the date has been cut off, but there is handwriting on the fly-leaf in old characters, "Fr: christobal de Pazay," and under the Licence, "Oct. 5th, 1731."

An engraved BEAKER, or CUP, Silver Gilt, representing the "Building of the City of Enoch."—*Genesis* iv, 17. The height is $4\frac{3}{4}$ inches, diameter $3\frac{1}{4}$ inches. The inscriptions on the foot are: "*Condidit excelsis præcinctam mœnibus urbem. Quæ fuit ab nato Henoch Henochia dicta* 1601;" and "*Grandior hic Irad genuit, sed et ille Mauial, Qui post Mathusael qui natum nomine*

GENES. IIII.
1601 Condidit excelsis præcinctam membus vrbem: Qua fuit ab nato Henoch Henochia dicta
Grandior hic Irad genuit sed et ille Mauiar Qui post Mathusael qui natum nomine Lamech
SACHS.SC.

Lamech." At the bottom of the Cup inside is a coat of arms, viz., Quarterly, 1 and 4 Or a griffin holding in his paws a broken arrow, 2 and 3, Paly of six azure and argent. Crest, on a ducal coronet a demi-griffin holding in his paws a broken arrow, and an inscription in German, MICHAEL FÜRST. AVF. KVPFERBERCH. Anno 1601. "Michael Prince of Kupferberch."—See *Illustration.*

A curious RELIQUARY CROSS, Silver Gilt, of Polish manufacture. At the top two angels support the Russian Crown; in the centre is a portion of "the true cross," and in the limbs of the Cross are "relics of a portion of vestments of the B. Virgin;" and "relics of S^{t}. Joseph, S^{t}. James the Greater, and S^{t}. James the Less, and S^{t}. Anne." The foot or pedestal is enriched with "three relics of S^{t}. Francis, S^{t}. Zachariah, and S^{t}. Benedict." All these relics are sealed up in boxes with a Cardinal's seal on each. The Cross is adorned with imitation gems. Middle of XVIth Century. This ornament was taken from a church at Sebastopol by a French officer, on the entry of the Allied Army into the fallen city, in the campaign of 1855.

A SILVER GILT CHALICE; on the Cup is engraved the figure of the Saviour carrying on His shoulders a sheep; on the foot, is the following inscription, in the German language:—Zu ehre Gottes und in gedachtniss von seiner gnade in der erlosung von Raubern und Mördern Juli 3^{en} 1659 J. Matthias Ewing Pfarrer und Pastor zu Rendsburgh. "To the honour of God, and in remembrance of his great mercy in rescuing John Matthias Ewing, Vicar and Pastor of Rendsburg, July 3, 1659, from robbers and murderers."

A finely chased SILVER TAZZA, German work, late XVIth Century. The subject is "Europa carried away by the Bull;" two female figures are in the foreground of the landscape.

A finely chased SILVER GILT TAZZA; the subject represents "the whole process of making wine." This rare piece of plate bears the Augsburgh Hall mark, and is reputed to be by Vav. Vianen.

TWO CHASINGS in SILVER, formerly in the Cabinet of Cornelius Van Bok, of Gouda; Italian work, XVIth Century. In each Plaque the subject relates to the history of Æneas; in the one chosen for illustration the hero is standing by a complete suit of armour, which has just been forged by Vulcan, who is reposing on the ground; above is seen the goddess-mother of Æneas, Venus, attended by her doves and Cupid.

VIRGIL gives a long description of the Armour in Book VIII. of the *Æneid*, and presented to her son by Venus:—

"Behold (she said) performed, in every part,
My promise made, and Vulcan's laboured art;
Now seek, secure, the Latian enemy,
And haughty Turnus to the field defy."
DRYDEN'S *Translation*.

Mr. George Lambert has very kindly contributed the expense of engraving this Illustration, and also that of the "Enoch City Cup," previously described.

A SILVER CHASING, in Black Frame, XVIth Century, by J. Greefs, of Amsterdam, representing, in high relief, the Story of "Susanna and the Elders."

Another CHASING in SILVER, by the same Artist, the subject of which is "Virginia brought before Appius Claudius, and claimed as a slave;" it is very finely treated.

A curious SILVER GILT TOBACCO JAR, with a screw cover; the body of the Jar is studded with pebbles and cornelians. German work; early part of XVIIth Century.

A large BOTTLE, holding sixteen quarts, made after the pattern of a smaller one by Paul L'Emeré in the reign of King William III., 1688–1703, and which was given by Queen Anne to the great Duke of Marlborough.

A Case of Twelve Pairs of SILVER FORKS and SPOONS, engraved by WILLIAM HOGARTH, in masonry and arabesques. This admirable Artist, born in Ship Court, Old Bailey, 1697, baptised Nov. 28, at St. Bartholomew's the Great, evinced at an early period the dawning of that talent for which he became so eminent; thus he tells us,—"My exercises when at school were more remarkable for the ornaments that adorned them than for the exercise itself." In 1712 he was apprenticed to Mr. Ellis Gamble, Silversmith, living at the Golden Angel, Cranbourn Alley, Leicester Fields, where young Hogarth was employed in engraving ciphers, crests, and the embellishments on waiters, tankards, and other articles of plate, of which the Forks and Spoons exhibited are specimens. About the year 1724 he left off this kind of engraving for that higher field of Art which has made his name so famous.

A fine SILVER COIN TANKARD, date 1712; the Coins are of the Duchies of Mecklenburg and Lunenburg, and the Electorate of Brandenburg.

A SILVER COIN TANKARD, date 1749; with Coins of the Electors of Hanover inserted in the body of the vessel, which is inscribed in German, "Seiner Gott und Eltern ehren thut der Kinder Wohlfahrtmehren;" *it is becoming in children to honour God and their parents.*

A Black Shagreen CADDY CASE, containing three engraved Silver-mounted Caddies, a pair of Sugar-tongs, Tea-strainer, and 16 Spoons. The Glass Caddies and other articles are inscribed "*to J. R. from M. B.*" These were much prized by Sir Joshua Reynolds, Pres. R. A., having been presented to him by his dear friend Dr. M. Beattie, author of the *Essay on Truth.* Sir Joshua left these Caddies, with other relics and family gifts, to his sister, Mrs. Frances Reynolds, by will. On the death of that lady, in 1807, her property devolved to her cousin, Mr. James Reynolds. They were purchased at his sale, "after death," at Ivy Cottage, Queen's Road, Bayswater. This description is taken from a document inside the centre Caddy, on which is written—"With Mrs. F. Reynold's Compliments, Jany. 1st, 1805"

Exhibited by MESSRS. LAMBERT.

The DRINKING CAN, mounted in Silver, of Sir Thomas More, Lord Chancellor of England, 1530–35. Having refused to take the Oath of Supremacy to Henry VIII. as head of the Church, he was tried for high treason, and beheaded on Tower Hill, July 6, 1535. Bridget More, of Barnborough, co. York, 8th in descent from the Chancellor, married Peter Metcalfe, Great Grandfather, on the maternal side, of the present possessor of this Cup. It is made of old English oak, bound round with silver bands.

Exhibited by CHARLES JOHN EYSTON.

A SOUP TUREEN and COVER, formerly belonging to Cardinal York, engraved with his armorial bearings.

The last of the Stuarts, descended from King James II., is best known as Cardinal York. He was born in 1725, at Rome, and was the second son of James Francis Edward, the son of King James, by his second wife Mary d'Este, who was commonly called the "Old Pretender," and the "Old Chevalier," and who at his father's death in 1701 assumed the style of "James III., King of England," &c. By his wife, Maria Clementina Sobieski, he had two sons, 1, Charles Edward, born 1720, who was usually called the "Young Pretender," or the "Chevalier St. George," and 2, Henry Benedict, the "Cardinal." SIR WALTER SCOTT has admirably described the attachment of the gallant and warm-hearted Highlanders to the descendants of their ancient Kings, first in his unrivalled *Waverley*, and again in *Redgauntlet*. It would seem that in the second Rebellion of 1745, Henry Benedict went to France to head an army of 15,000 men assembled at Dunkirk for the invasion of England, but hearing of the Battle of Culloden, which crushed the Pretender's hopes, as the expedition did not sail, Henry returned to Rome, where he took priest's orders, and was created a Cardinal by Pope Benedict XIV. in 1747. Previously, however, it would appear from the Gazettes of the time that he attempted to join his brother in Scotland, but the vessel in which he sailed was captured by the English ship-of-war "Sheerness," and among the prisoners made were several French, Scotch, and Irish officers of distinction, and Mr. Ratcliffe, "calling himself Earl of Derwentwater," and who passed off the young Stuart for his son. At his brother's death, in 1788 (who had called himself "Charles III."), the Cardinal assumed the title of "Henry IX.," his medals bearing the inscription, "Henricus Nonus, Angliæ Rex, Gratiâ Dei, non Voluntate Hominum." After the expulsion of Pope Pius VI. from Rome by the French, Cardinal York became impoverished, and being in failing health, his situation was made known to George III., who granted him a pension of £4,000 per annum, which was paid till the Cardinal's death, in 1807.

Exhibited by EDMUND WATERTON.

A SILVER CUP, presented by the City of London to John Wilkes, M.P., and Chamberlain.

John Wilkes was born in 1727. He was elected Member for Aylesbury in 1761. In June, 1762, he commenced his *North Briton* in opposition to Lord Bute's Administration, and for the offensive article in No. 45, he was committed to the Tower. In 1768 he was returned to Parliament for Middlesex; he became Sheriff in 1771, and Chamberlain of London in 1779. He died in 1797, having outlived his popularity.

Exhibited by M. H. WILLIAMS.

A SILVER CLARET JUG, richly chased; engraved with Mr. Warren's Crest. On the Jug is the following inscription:—"Presented by the Worshipful Company of Ironmongers to Thomas P. Warren, Esq., on his retirement from the Office of Master of the Company, August, 1851." The Arms of the Ironmongers' Company are also engraved on the Jug.

Exhibited by THOMAS PICKARD WARREN, *Member.*

DECORATIVE PLATE OF LONDON LIVERY COMPANIES.

" Here, with a cup that's stor'd unto the brim,
. . . . . .
We drink this health to you.
. . . . . .
We drink this standing-bowl of wine to him."

Pericles, Prince of Tyre, Act ii, *Scene* 3

MANY articles of Plate which once graced the tables and buffets of the City Companies are no longer in existence; their memory, it is true, is preserved in the archives of the Corporations, but the Inventories were made to ascertain their quantity and value in specie, in order that the sale of them might meet the exactions which, under the name of "loans and benevolences," were levied upon the rich citizens and chief corporate bodies, when the ruling powers required money to replenish their exhausted treasury. Some few of these old specimens have escaped destruction, having fallen into private hands; but too many found their way to the crucible, and it is sad to read of the loss to archæology in the fate of noble mazer-bowls, tall loving-cups, mighty tankards, richly adorned standing-nuts, parcel-gilt goblets, salers, and apostle-spoons, carved with the goldsmith's best cunning, inscribed with holy sentences, or with the affectionate remembrance of living or deceased Members to their Fellowships. Still of that which is left there is much to excite admiration, whilst causing regret for the missing objects of a like character; and very many of the articles exhibited are of great artistic and archæological value, and the Collection, as a whole, of such a mass of admirable and costly specimens in the precious metals, bore testimony to the wealth and liberality of the Contributors.

The Livery Companies are herein ranged according to their order of precedency, with the exception of the Ironmongers', which, though ranking as Tenth of the Twelve Chief Companies, is placed last in the list to finish the section of *Decorative Plate* in a handsome manner, by not allowing all the *Illustrations* to come together.

G. R. F.

Decorative Plate of London Livery Companies.

THE MERCERS' COMPANY contributed only a few specimens of their Plate, but of these the "Leigh Cup," and the Wine-barrel, with its Carriage, are valuable and highly interesting examples of Art. The Mercers rank first among the Twelve Great Livery Companies. This position is well expressed in some lines written for the Pageant of their Member, Sir William Gore, who was Lord Mayor in 1701 :—

> "Advance the Virgin—lead the van—
> Of all that are in London free
> The mercer is the foremost man
> That founded a society;
> Of all the trades that London grace,
> We are the first in time and place."

A SILVER GILT CARRIAGE, on four wheels, used to contain spices or condiments; it moves along the table by means of internal mechanism; at each end over the wheels is a raised stage or platform, ornamented with scrolls and circular enamels of the Arms of the City and the Mercers' Company, and in one is a hare seated with a leaf in its mouth. These stages have flat covers surmounted by females figures on enamelled pedestals of birds and flowers. Between the two stages is a sunk medallion of Judith and Holofernes. In front of the Car stands the "Master of the Mercerie," in furred robe and low broad brimmed hat, and on the first stage is an eagle before a pedestal. This piece of plate is elaborately chased and engraved over the entire surface with arabesques.

A SILVER GILT WINE BARREL (which is sometimes placed on the above-described carriage), resting on a foliated knob upon a lozenge pedestal with a large oval foot, on which are four bosses of blue and green enamel on silver. On the top of the barrel is a raised funnel of silver designs on blue enamel, and above is a square ornament with four projecting dolphins on which are four female busts and dolphin-head gargoyles; at the summit is an eagle on a globe. The oval foot is, in character of the engraving, much like that on the carriage, but the other parts are of plainer design, and both may be ascribed to the XVIth Century.

A Plain Round SILVER TANKARD, 18 inches high, and 6 inches in diameter, on a large round foot, 11 inches diameter. The front is engraved with the arms of the Company, and with two other shields of arms, viz.: 1st. In the field is a miner within a cave working with his hammer, on a chief an ore stone between two roundels; sinister, a man holding a two-pronged fork. The crest is a demi-miner holding a wind dial in his left hand, and a chisel in his right, and on his breast a shield reversed with a bend thereon. The second coat is, in the field a column between a lion and griffin, on a chief an annulet between two bezants. Supporters, dexter a female figure (Diana?), sinister a male figure (Vulcan?). Crest, two naked arms upholding a stone. It is inscribed, "*The Gift of y^e^ Corporation of y^e^ Mines Royal y^e^ Mincrall and Battery works Anno Domini* 1718." Plate marks, figure of Britannia, lion's head erased, and the Roman letter C of the year 1718.

The LEIGH GRACE CUP and COVER, 16 inches high, 6½ inches diameter, Silver Gilt; the foot is supported on three flasks, and is surrounded by a finely-pierced band of Gothic tracery, surmounted by a cresting of Tudor flowers, the same enrichment is continued round the lower part of the Cup and Cover; these are divided by raised corded bands into lozenge panels in which are maidens' busts and flagons, with roses at the points of intersection. The busts resemble nuns hooded, wearing crosses on their breasts. On the top of the Cover is an hexagonal boss, whereon is seated a maiden with a unicorn reposing in her lap, the word *Desyer* is written on the animal's side, illustrating that the unicorn could only be captured by a pure virgin. On the six panels of the boss are coats of arms in enamel; 1, the City Arms; 2, Gules on a cross engrailed between four unicorns' heads erased argent five bezants, for Sir Thomas Leigh; 3, the Arms of the Merchant Adventurers; 4, the Arms of the Merchants of the Staple; 5, Argent, the Cross of St. George, gules; 6, the Arms of the Mercers' Company, gules a demi-Virgin, her hair dishevelled, crowned, issuing out of clouds, and within an Orle of the same.

Two bands around the Cup and Cover are inscribed in small gold capitals, on blue enamel:—

TO ELECT THE MASTER OF THE MERCERIE HITHER AM I SENT,
AND BY SIR THOMAS LEIGH FOR THE SAME INTENT.

On the inside of the Cover is engraved a double rose with a large seeded centre.

The plate mark is a small black letter **b**, answering to 1499–1500. Sir Thomas Leigh, descended from a family seated at High Leigh, co. Chester, before the Conquest, was Lord Mayor in 1558. One of his ancestors, Sir Peter Leigh, Kt. Banneret, was killed at Agincourt, from whom he was fourth in descent; Sir Thomas married Alice Barker, the favourite niece of her uncle, the first Protestant Lord Mayor, Sir Rowland Hill. Their grand-daughter, Alice Leigh, wife of Sir Robert Dudley, was created Duchess of Dudley for life. His lineal descendant, the late Chandos Leigh, was created Lord Leigh of Stoneleigh, co. Warwick, in 1839, a revived title, which had become extinct in the family in 1786

Two SILVER SALTS, each is octagonal in plan, and of hour-glass shape in centre, $8\frac{1}{2}$ inches high, and the same across. It is engraved with the arms of the Company, and inscribed, "*Ex dono Henrici Sumner*, Ar." On the top are four volute guards, or horns, intended to sustain a napkin to keep the salt clean. The plate mark is a Gothic small text b of the year 1679.

Exhibited by the WORSHIPFUL COMPANY OF MERCERS.

The GROCERS' COMPANY contributed the two following articles of their Plate. Their Arms are, —Argent a chevron Gules between nine cloves Sable. Supporters, two griffins; CREST, a camel loaded; MOTTO, God grant Grace.

A Standing CUP and COVER, Silver Gilt, 21 inches high, $6\frac{3}{4}$ inches diameter, weight 77 oz. 17 dwts. It is in bold repoussé and chased work with grotesque scrolls, standing on a bold baluster stem with raised circular foot. On one side of the Cup are engraved the arms, supporters, crest, and motto of the Company, and on the other side is the coat of arms of the donor, viz., Per chevron sable and argent three elephants' heads counterchanged; round the rim is inscribed, "*Religious Loyal, Just and True + Was he that left this plate to You. Donum Johannis Sanders Armi. qui obiit* 17°. *Oct.* 1669. *Ætatis suæ* 76." The London plate mark, a large black letter E, stands for 1666. The family of Saunders was of good standing in Northamptonshire, Buckingham, London, &c.

A Standing CUP and COVER, weight 69 oz. 13 dwts., similar to the preceding in size and character, and inscribed, "*Ex Dono Pennyng Alston Armigeri*, obijt Aº *Domini* 1668," with his coat of arms, viz., Azure ten estoiles Or, 4, 3, 2, and 1. These arms were borne by Hugh Alston, in the reign of Edward III. Branches of the family were early seated at Saxham and Edwardstone in Suffolk, at Stisted in Essex, and Odell in Bedfordshire. Penning Alston was third son of Edward Alston of Edwardstone and his wife Margaret, daughter of Arthur Penning, Esq. The eldest son, Sir Edward Alston, Kt., was an eminent physician, and was President of the College of Physicians; and the second son, Joseph Alston, of Chelsea, was created a Baronet in 1681. The title became extinct in 1766, in the fifth Baronet, Sir Evelyn, who sold the manor of Long Ditton, co. Surrey, to Sir Peter King, the ancestor of the Earl of Lovelace. The London plate mark, a court hand P, stands for the year 1652.

Exhibited by the WORSHIPFUL COMPANY OF GROCERS.

The FISHMONGERS' COMPANY contributed largely from their very handsome Collection of Plate, much of which had been gifts from eminent Members of the Corporation of London.

A fine deep Circular ROSE-WATER DISH, with VASE and COVER, Silver Gilt; the Dish is 15 inches diameter, and 3 inches deep. On the rim, $1\frac{1}{2}$ inch wide, is inscribed, "*The Gift of Robert Salusbury Esqr. late Prime Warden of the Worshipful Company of Fishmongers of London. Anno* 1765." Also, in another part, there is a pounced flower, with the initials T. E. S. and a

date 1622. At the bottom of the Dish is a raised centre on which is a shield of arms, of two coats, viz., Gules a lion rampant argent between three crescents Or, for SALUSBURY, impaling Or on a fesse three pheons and a crescent, over all an escutcheon argent. The crest of Salusbury, a demi-lion holding a crescent, and a second crest, a hand holding a pheon Another inscription is as follows:—"This dish, with a ladle, was presented to an Ancestor of Robert Salusbury Esq^r^ by S^r^ Paul Pindar, Ambassador of King James the first to the Ottoman Emperor Sultan Achomet Cham." On one side are the Company's Arms in full (that is, with supporters, and crest); and on the right hand a shield, gules a chevron ermine between three griffins' heads crowned argent—a coat which Glover ascribes to CORDALL. Crest, a griffin's head crowned. The weight is 41 oz. 19 dwts.

The SALUSBURY LADLE, or SPOON, Silver Gilt, with a fine oval bowl, straight handle, 15 inches long, of which the bowl is $3\frac{3}{4}$ inches. The back of the bowl is engraved with three crests, viz., 1, the lion's head crowned, for Salusbury; 2, a demi-lion holding a crescent, for , 3, two hands holding a crown, for . The initials $^{T}_{E}{}^{S}$, and date, 1622, as on the Dish, and the same inscription, recording the gift of Robert Salusbury. Lion passant, leopard's head, italic small *y*, which answers to 1624.

A Large SILVER SPOON, $17\frac{1}{2}$ inches long, of which the bowl is 4 inches. On the back are the Company's Arms, in full; on the stem is a Roman capital R in oval shield, 8·7—stem and handle 8·5, with Britannia.

A Large LOVING CUP, Silver Gilt, circular, on large baluster stem, 15 inches high, 7 inches diameter; on the front is a shield, inscribed, "The Guift of Dame Anne Dawes, for her late Husband S^r^ Jonathan Dawes K^t^ Ald'r'an and Sheriff of London & Master of this Company, who deceased the 18 of Aprill 1672." On the Cup are the Arms of the Company, and a coat, three mullets, impaling a chevron between three rams' heads.

A Large LOVING CUP, Silver Gilt, $14\frac{1}{2}$ inches high, $6\frac{3}{4}$ inches diameter, with pounced body on baluster stem; inscribed, "The Gift of Richard Morton Esq^r^ Master or Prime Warden of the Worshipful Comp^y^ of ffishmongers of London, Anno Domini 1678." On the Cup are the Company's Arms, in full, and a coat, a fret, over all a bend *Vaire*.

A LOVING CUP, similar to the preceding, Silver Gilt, 14 inches high, 7 inches diameter, inscribed, "The Gift of James Paule Esq^r^ Master or Prime Warden of the Wor^ll^ Company of Fishmongers of London Anno Dom^ni^ 1690." On the Cup are the Company's Arms, and a coat, argent on a cross ingrailed sable five estoiles Or; this coat Glover ascribes to FRODSHAM. The crest is a pair of wings conjoined with an estoile over on a ducal coronet. Weight 54 oz. 7 dwts.

A LOVING CUP, as the last, 14 inches high, $6\frac{3}{4}$ inches diameter. There is no inscription, but it has a coat of arms, Argent on a chevron between three leopards' heads erased sable as many cross-croslets fitchée of the first, which Glover ascribes to SNASSELL, a Yorkshire family. Weight 46 oz. 5 dwts.

A LOVING CUP, similar to the last; on the bowl is inscribed, "The Guift of John Owen Esq^r Prime Warden of the Company, Anno Dni, 1668, 1669, & 1670. In w^ch yeares this Hall was new built after y^e dreadfull fire in 1666." It has the Company's Arms, and a coat,—argent a lion rampant and a canton sable, crest, on a helmet two eagles' heads erased and conjoined. These are the Arms of OWEN, of Condover, co. Salop. Weight 51 oz. 10 dwts.

A SILVER LOVING CUP, 9 inches high, 6¼ inches diameter, with one bow handle, tall circular foot. It is inscribed, "The Gift of William Allington Esq^r Prime Warden of y^e Wor^ll Company of Fishmongers Anno 1676." Upon it are the Arms of the Company, and a coat quarterly of six; viz. 1 and 6, sable a bend engrailed between six billets azure, for ALLINGTON; 2, gules three covered cups argent, for DE ARGENTINE; 3, six martlets; 4, a griffin's head erased; 5, fretty, a canton azure; crest, a talbot. Weight 40 oz. 10 dwts. Maker's mark P. P. Allington is an extinct barony, 1722, the holders of which, of the same family name, had the Arms as in the first and sixth quarters. Sir Giles Allington of Horseheath, co. Cambridge, Knt., by his wife Mary, only daughter of Sir Richard Gardiner, Knt., had three sons, George, John, and Richard, who founded families, and his eldest son, Giles, was ancestor of William, created Lord Allington in 1642. The Arms in the second quarter, are those of De Argentine, Knights and Barons of great fame, who distinguished themselves in Parliament and Scotland, and of whom the last Lord, John de Argentine, left an only daughter and heir, who married William Allington, ancestor of the aforesaid Sir Giles.

A LOVING CUP, similar to that given by Mr. Owen, inscribed, "The Gift of M^r Abraham Johnson, Prime Warden of y^e Worshipful Company of Fishmongers of London, Anno Dñi, 1664." It is engraved with the Arms of the Company, in full, and a coat,—argent on a chevron between three lions' heads erased Or a sun in glory; crest, a lion holding an ostrich feather; being the Arms and Crest of JOHNSON. Weight 49 oz.

A Circular SILVER TANKARD, 8½ inches high, 8 inches diameter, straight-sided, with a flat cover, and bow handle, the purchase on which is formed of two dolphins; the body is ornamented with a row of acanthus leaves. On the front is inscribed, "*The Gifte of S^r Simon Lewis;*" and a coat of Arms, sable a chevron ermine between three spear-heads argent; crest, a demi-lion, for LEWIS. On the cover are the Company's Arms, in full. The maker's initials are I. C., with a mullet, leopard's head, and a small black letter d, for 1681. Sir Simon Lewis was Sheriff of London in 1679.

A SILVER MONTETH, or "John Bull Bowl," 10 inches high, 15 inches diameter, on a broad foot, scalloped edges. It is inscribed, "The Gift of S^r Thomas Abney Kn^t & Ald'rm'n Master or Prime Warden of y^e Wor^ll Company of Fishmongers London from Midsomer '94 untill Midsomer '96." It has the Company's Arms, engraved, and a coat,—ermine on a cross five roundells impaling, Barry of six and on a chief three martlets; crest, a demi-lion holding a roundel. The date mark is the small text *t*, which stands for 1696. Weight 74 oz. 12 dwts. Sir Thomas Abney was Sheriff in 1693.

A SILVER BOWL, much like that just described, having thereon the Arms and Crest of the Company, and probably of Queen Anne's time. Weight 80 oz. 17 dwts.

A SILVER SALVER, circular, 14½ inches in diameter, gadroon edges, on foot; inscribed, "The Gift of S^r William Coles, Kn^t Master of the Wor^ll Company of Fishmongers, 1697." He was Sheriff in 1694. In the centre is a coat of Arms, party per chevron in chief a dolphin and in base a lion rampant; crest, an anchor entwined by a cable. Weight 46 oz.

A SILVER SALVER, like the last described, engraved with the Company's Arms. Weight 46 oz. 11 dwts.

A Plain Circular ROSEWATER DISH, 24 inches in diameter, inscribed, "The Gift of William Allington Esq^r Prime Warden of the Worp^ll Comp^a of Fishmongers Anno 1676." On the rim are the Company's Arms, and a coat quarterly of six, as before described for Allington. Weight 121 oz. 10 dwts. Maker's initials, P. P.

A SILVER OVAL ROSEWATER DISH; weight 107 oz. It is inscribed, "The Gift of the R^t Hon^ble S^r James Bateman, Kn^t Lord Mayor of the City of London to the Worp^ll Company of Fishmongers Anno 1717." It has the Arms of the Company, and those of BATEMAN, viz., Or three crescents with an estoile of six points above each crescent gules.

An Oval ROSEWATER DISH, Silver, 23 inches by 18 inches in diameter, inscribed, "*The Gift of* RICHARD SYMONS *Esq^r late Prime Warden* in y^e Worshipful Company of *Fishmongers* Anno 1749." Weight 115 oz. 15 dwts. The date mark, a small Roman n, answers to 1758.

A SILVER SALT, Parcel Gilt, 14 inches high, 12½ inches diameter. It is formed of three scallop shells borne up on the tails of as many dolphins, ridden by boys who hold coral and scallop shells, and in the centre is a nude boy. It is inscribed, "*The Gift of M^r. John Rushout,*" whose Arms are on the underside:—Sable two lions passant guardant within a bordure engrailed Or, and which are those of the noble family of Rushout, Lord Northwick, whose ancestor, John Rushout, came over from Flanders in the XVIIth Century, and died in 1653. There is no plate mark.

A Circular SILVER TANKARD, straight-sided, with cover and bow handles. On the front are engraved the Company's Arms. Weight 48 oz.

A similar TANKARD, inscribed, "The Gift of Daniel Pennington 166$\frac{6}{7}$," and upon it are the Arms of the Company, in full, and a coat, Or five fusils in fesse azure; crest, a mountain-cat passant guardant, for PENNINGTON; these are the arms of Lord Muncaster, whose patronymic is Pennington. Weight 33 oz. 2 dwts.

A SILVER TANKARD, resembling those preceding, 11½ inches high, inscribed "The Gift of S^r Richard Bond, Kn^t and Master of the Wor^ll Company of Fishmongers 1680." It has the Company's Arms, and a coat, argent a fesse engrailed, between three wolves' heads erased sable; crest, a demi-wolf rampant, sable. These Arms and Crest belong to Howes, or Hewes, of London.

Two Circular straight-sided SILVER TANKARDS, like the preceding articles, with covers, and large bow-handles; each is 13 inches high, on large circular moulded foot; the sides are engraved with the Arms and Crest of the Company. Weight of each Tankard, 81 oz. 18 dwts.

A SILVER CUP, circular, on moulded foot; 5 inches high, and 5 inches diameter at top. It is inscribed, "*The Gift of Mrs Mary Rogers in the year* 1768 *in grateful acknowledgement she recd from the Fishmongers Company, James Cue, Executor.*" Upon it are the Arms of the Company, and upon an oval shield is a coat, Party per pale argent and gules, on a bend between two roses three fleurs-de-lys; the body of the Cup is fluted; and on the foot are the initials $\overset{\text{R}}{\text{R M.}}$ Weight 14 oz. 10 dwts.

A PAIR of STAFF-HEADS, Silver; each is placed on a globe, ornamented with dolphins and cross-keys, and upon one staff is a merman in a helmet, and holding a sword, and upon the other a mermaid with her mirror and comb. The Arms of the Company are on the stems. Each head weighs 37 oz. 20 dwts., and is 13 inches high.

A PAIR of SILVER ROSE-WATER EWERS, each 12½ inches high, on circular gadroon foot, and with fine therm handles of male and female figures, merman and mermaid; on the top is a crowned head. The inscription on one ewer records,—"The Gift of the right Honble Sr James Bateman Knt Lord Mayor of the City of London, To the Worll Company of Fishmongers anno 1717." On the body of this Ewer are the Arms of the Company, in full, and a coat, on a fesse between three cloves a rose; crest, a duck, wings conjoined. On the second Ewer is inscribed, "The Legacy of Harding Tomkins Esqr who was Nineteen Years Clerk to the Worshipful Company of Fishmongers of London, Anno 1758." The weight of each Ewer is 57 oz. 10 dwts. On this Ewer are the Arms of the Company, and a coat, a chevron between three falcons; crest, a lion holding a spear.

A Massive SILVER CHANDELIER, Parcel Gilt, 3 feet 9 inches high, 3 feet 10 inches across the branches, which are seventeen in number. Weight 1330 oz. The body is composed of three large dolphins, entwining round a rock of seaweed, and on the upper part is a pine-apple. The lowest pendant has three shields, whereon are the Arms of the Company, those of Sir Thomas Knesworth, and an inscription, "In Grateful Remembrance of Sr Thos Knesworth Kt A Principal Benefactor to the Worshipfull Company of Fishmongers, London, 1752." The Arms of Knesworth, Lord Mayor in 1505, are, Ermine a chevron engrailed gules between three greyhounds courant sable; crest, a greyhound trippant.

A PAIR of SILVER CANDLESTICKS, in the form of Doric-fluted columns, with branches for three lights; on octagon feet; each Candlestick is 17 inches long, and inscribed, "This Candlestick was the Gift of Sr Willm Withers Anno 1703. And the branch was the Gift of Saml Smith Esq in 1767." On the foot are the Company's Arms, and a coat, which is described by honest Gwillim,—"He beareth argent, a chevron gules between three crescents, sable, by the name of *Withers*, of which Family is Master *Withers* of *Wandesworth* now living in good account and estimation; this is borne also by Captain *George Withers* wel known and much celebrated for his *Britains Remembrancer*, and other Poems." The above coat is impaled with a second, a chevron between three griffins; crest, a demi-lion holding in his mouth three arrows. Sir William Withers was Lord Mayor in 1707.

FOUR SILVER CANDLESTICKS, for Pipe lights, and a SILVER HAND-BELL.

A Circular VASE, Silver Gilt, 14 inches high, 7 inches diameter, with two fine bow-handles, whereon are a male and female with musical instruments. On the body are two shields, one containing the Arms of the Company, in full, and the other a coat, quarterly of four, 1 and 4, argent semée of cross-croslets and three fleurs-de-lys with a bordure engrailed sable, for BERESFORD; 2, a horse rampant; 3, party per chevron three pheons; supporters, two angels, each holding in her right hand a sword erect; crest, on an Earl's coronet a dragon's head erased azure, pierced through the neck with a broken spear. Motto, Nihil sine Cruce. The Arms in the first quarter, supporters, crest, and motto, are those of the Donor, of the noble house of Beresford of Ireland, as explained by the inscription on the underside of the foot,—"The Gift of the R^t^ Hon^ble^ Marcus Earl of Tyrone, 1747." This was Sir Marcus Beresford, Bart., who was created Earl of Tyrone, July 18, 1746. His son, George De la Poer Beresford, was created Marquess of Waterford in 1759. On the foot of the Cup are a snake, lizard, dolphin, and phœnix. The raised cover is ornamented with snakes, and a pine at top. The Vase is of a massive character, and the workmanship is in the style of the famous goldsmith, Paul Lemaire, who flourished at the date, which is shown by the small roman m, which stands for the year 1747.

The present Arms of the Company are—Azure three dolphins naiant in pale between two pairs of luces saltier-wise proper crowned Or, on a chief gules three couples of keys crossed Or. These Arms are a union of the two coats which were borne by the Stock-fishmongers and the Salt-fishmongers.

Exhibited by the WORSHIPFUL COMPANY OF FISHMONGERS.

The GOLDSMITHS' COMPANY sent only one article in Plate; it is a very fine specimen of the Goldsmiths' Art, and was formerly in the possession of Mr. Prideaux, the Clerk to the Company.

A very fine STANDING CUP and COVER, on a circular foot, Silver Gilt, 21½ inches high, and 6 inches diameter in the bowl, 5½ inches diameter at the foot, and 7 inches diameter in the cover; every portion of this piece of plate is very finely designed in repoussé work, in scrolls and panels in high relief; on the cover are three panels in which are recumbent figures of a Warrior with a dagger, Venus and Cupid with a rabbit, also another female figure; these appear to be reclining by the sea shore, and in one panel is a castle in the background; between these figures are winged heads of lions, and the cover is surmounted by a figure of Mars, who holds a spear and a shield, on which is inscribed,—

GAPITV LVM LVNDENSE 15 * 96

On the inside of the Cover is a circular medallion, on which is a female bust slightly draped, with buildings and trees in the background. Round the upper part of the Cup are three panels, containing the subjects of hunting the wild boar, chasing the stag, and men beating down acorns to feed swine. Round the centre of the bowl are three circular panels, in which

are equestrian figures, and on the lower moulding are attached six figures, three of whom are playing the double bass, and the other three hold in their hands what may possibly be intended for some other sort of musical instrument.

The stem and foot of the Cup are formed of a number of moulded collars highly enriched in repoussé; to these are attached scrolls forming griffins, and figures of satyrs; also other figures of men who hold the musical instruments before noticed. The lower part of the foot is ornamented with a number of human heads in full relief; these spring from circular panels, and wear the head dresses of the renaissance period; also with heads of dogs and with figures of mermaids.

This Cup is marked with the letter C, and with the pine apple and the zigzag of Augsburgh; and is probably of late XVIth Century in design and execution.

Exhibited by the WORSHIPFUL COMPANY OF GOLDSMITHS.

The WORSHIPFUL COMPANY of SKINNERS contributed the following articles of Plate, in which are many articles of high value and interest.

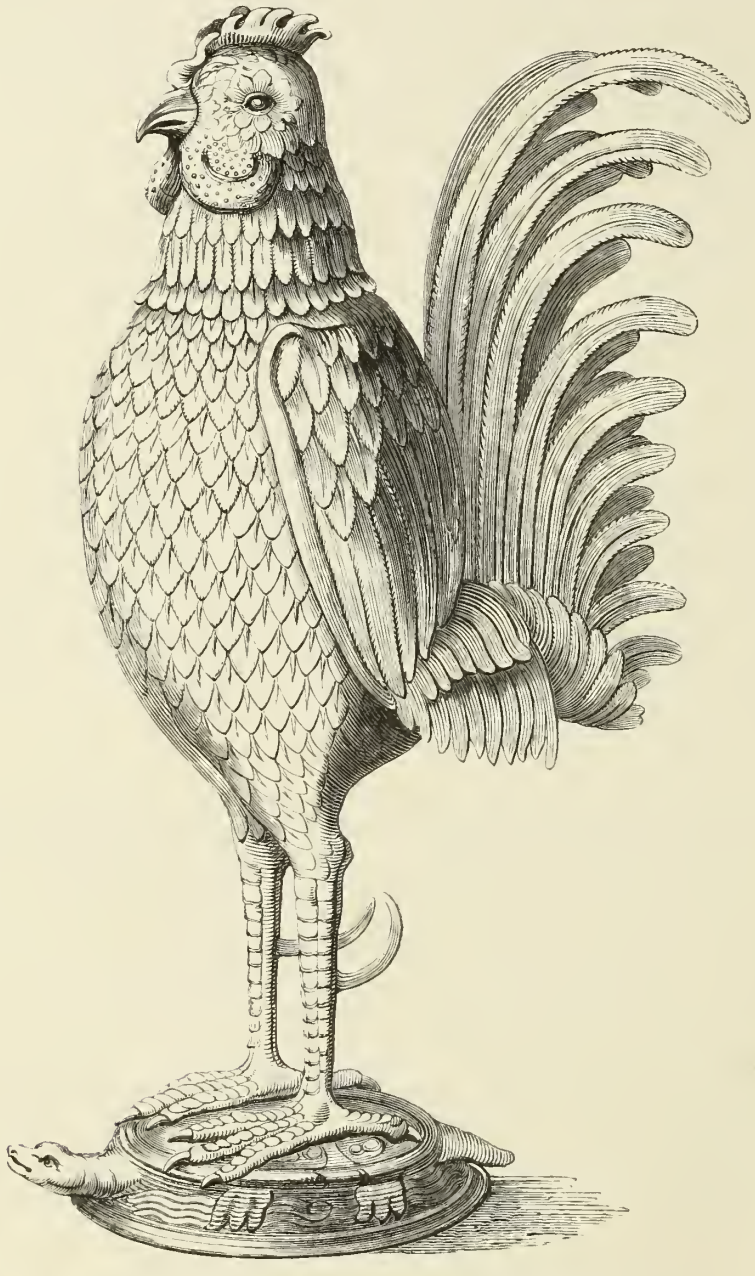
A ROSEWATER DISH, Silver Gilt, diameter 19½ inches, weight 76 oz. In the raised centre is the coat of Arms of the Company with their supporters, crest, and motto, surrounded by the inscription, which is repeated on the rim, "The guift of Mr. Francis Couell (*Covell*) Skynner, deceased, the 7th of Septr. 1625." Plate mark the small black letter i, for 1566, with the initials R. V. on a shield with a heart below.

The BRETON LOVING CUP, Silver Gilt, standing on a baluster stem, 12½ inches high, weight 29 oz. The bowl is ornamented with the Arms and Crest of the Company, and round the rim is inscribed, "Ex dono et in testimonium grati animi Georgij Breton olim Clerici inclitæ Societatis Pelliparíorum, London," and on a corresponding oval, "qui obijt vicesimo nono die Februarij, 1639." Plate mark, the court hand *N*, stands for 1650, with the lion passant and leopard's head, and the initials W. M. on a shield with a Moor's head.

The POWELL CUP, similar in shape to Breton's Cup. It is a "Loving Cup," of Silver Gilt, and weighs 26 oz. It is inscribed, "The gift of Mr. Edward Powell, Citizen and Skinner, of London, 1654," with the Arms of the Company on one side, and on the other a coat,—Quarterly, 1 and 4, party per fess or and argent a lion rampant; gules, 2 and 3, six pheons 3, 2, and 1; crest, on a helmet an estoile. The plate mark, the Lombardic letter V, answers to the date 1616, with the lion passant and leopard's head, and the initials F.

A SILVER GILT LOVING CUP, similar to Breton's Cup, inscribed, "Ex dono Gulielmi Ridges, Armigeri, 13 Octo. 1670." On one side is a shield of arms having "three demi-lions ermine." On the other side is a crest, a demi-lion ermine holding in his dexter paw a battle-axe. The plate mark is the Lombardic letter V, for the year 1616, with the initials R. F. on a heart-shaped shield.

The FIVE COCKAYNE LOVING CUPS, Silver Gilt, in the form of Cocks, of which the heads must be removed for the purpose of drinking. The Cocks are placed on the backs of turtles; each Cup is 16½ inches high, and weighs 72 oz. These birds were bequeathed to the Company by the Will of Mr. William Cockayne, dated 24th October, 41 Elizabeth (1598). On the receipt of the Cocks the Company covenanted with Mr. Cockayne's executors, that "they



and their successors would thereafter use the said five Guilt Cups to be borne upon their Election day of Master and Wardens every year before the Wardens of the said Mystery for the Election of Master and Wardens, according to the true meaning of the will of the said W^m^ Cockayne deceased;" which has been the invariable custom ever since. These Cups are designed in the spirit of the time, XVIth Century, having the punning allusion to the donor's

name, as also in the instance of the "Peacock Cup," described below. Much of the plate of this period was made in the shape of animals and birds; in the fine Collection of Lord Londesborough, among other designs, are to be seen cocks and peacocks. The plate mark is the small black letter ♄, for the year 1565, with lion passant guardant, and leopard's head, with the letter G on a shield.—See *Illustration.*

The Peacock Cup. A Silver Peahen, with two Peachicks; one other is lost. It forms a "Loving Cup" on the head being removed; it is 16¼ inches high, and weighs 62 oz. 10 dwts. On the foot of the Cup is a coat of Arms in a lozenge, a chevron ermine, between three

Esquire's helmets. The ground of the foot is embossed with figures of reptiles, turtles, snails, and tree-roots. On the base is inscribed, "The gifte of Mary y^e^ davghter of Richard Robinson and wife to Thomas Smith and James Peacok, Skinn^ers^ 1642." There is no trade mark.—See *Illustration.*

The BATEMAN CUP, Silver Gilt, on baluster stem, 12¼ inches high, weight 27 oz., inscribed, "The gifte of y^e^ Wr̄ll Robert Bateman, Brother of this Company, and late Chamberlaine of y^e^ Honble Citty of London. Who deceased y^e^ 11^th^ Decem. 1644." On one side of the Cup are the Arms and Crest of the Company, and on the opposite side is the coat of Arms of the Donor, viz., "Or three starres issuant from as many Cressants Gules," which coat Gwillim says "was borne by *Robert Bateman* Esquier, Chamberlain of *London*, who left a hopefull and flourishing issue, viz. *Richard Bateman, William Bateman, Anthony Bateman*, now Sheriff of London, 1658, and *Thomas Bateman*, all Merchants and Members of that noble City." Of these sons Anthony was Lord Mayor in 1664, and was Knighted; and Thomas was created a Baronet in 1644, but died without issue. The plate mark is the court hand letter *B* for the year 1639, with the lion passant and leopard's head, and on a heart-shaped shield is a mullet between five bezants, and on the upper part the initials D. W. On the Cup is the Bateman crest, viz., a star issuant from a crescent.

A SILVER SALT, of octagonal form, height 9 inches, width at base 10¼ inches, weight 66 oz. 10 dwts. The foot is ornamented with the Arms of the Company, and a shield bearing "On a Cross five eagles displayed." On the top is inscribed, "The Gifte of Ben Albin Esq. late Cittizen and Skinner of London, dec^d^ Anno dom. 1676." The plate mark is obliterated. There is a shield with the initials W. P. and an estoile. On the rim of the Salt are four projections, or horns, which seem to have been for the purpose of supporting a covering, most probably a napkin, as it was considered desirable to keep the cover clear of the salt itself,—"loke that your salte seller lydde touch not the salte," saith "the Boke of Kervinge."

A PAIR of SILVER GILT LOVING CUPS, each of which is 12 inches high, 6 inches diameter, each weighs 37 oz., and is ornamented with repoussé work, on baluster stem, having on a shield of Arms, "three bowls, issuant from each a boar's head erect.' On the rim is inscribed, "The gifte of Edward Bolle Esq. one of the Company of Skinners, 168$\frac{0}{1}$." The plate mark, the small black letter ſ, stands for 1680, with the lion passant and leopard's head, and the letters T. B. on a shield bezantée. This worthy citizen was, no doubt, of the ancient family of Bolle, extinct Baronets, of Scampton, whose principal seat was at Bolle Hall, in Swineshead, co. Lincoln. Sir George Bolle, Kt., was Lord Mayor of London in 1617; and by his wife Jane, daughter and co-heir of Sir John Hart, Kt., Lord Mayor in 1590, had a son John, who was created a Baronet in 1628. The title became extinct in the fourth generation in 1714. They had for Arms, "Azure, three bowls Or, out of each a Boar's head erected Argent." It appears that an ancestor of the family was Alan de Swineshead, Lord of the Manor of Bolle Hall, hence the canting nature of the Arms. It was at the Abbey of Cistercian Monks at Swineshead, that King John was taken ill:—

> "*Messenger.* My lord, your valiant kinsman, Faulconbridge,
> Desires your Majesty to leave the field;
> And send him word by me, which way you go.
> *K. John.* Tell him, toward Swinestead, to the Abbey there."
>
> SHAKSPEARE'S *King John, Act* v, *Scene* 3.

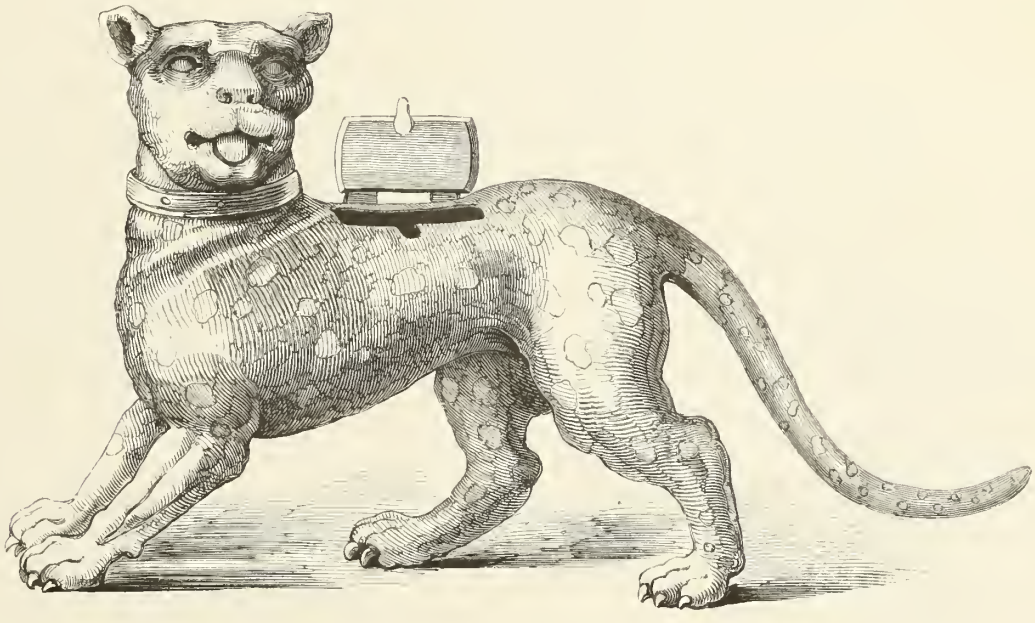
SHAKSPEARE gives the popular version of his death, taking place there:—

> "The King, I fear, is poison'd by a monk."—*Scene* 6.

The true name of the place where King John was taken ill, was not Swinestead, which is in a different part of Lincolnshire, but Swineshead, which is in the direct route from Lynn

Regis to Sleaford, where the King rested, and to Newark, where he died. Not a vestige remains of the Abbey, which was founded in 1134 by Robert de Gresley; a mansion was built from its ruins by one of the Lackton family, according to Dugdale.

A SILVER LEOPARD, collared, representing the Crest of the Company, and forming a Snuff-box, of which the head is contrived to contain one kind of snuff, and the body to hold another. Around the collar is inscribed, "*The Guift of Roger Kemp, Master,* 1680." Weight 34 oz.—See *Illustration.*



A large SILVER FLAGON and COVER, 12½ inches high, 6 inches diameter, weight 32 oz. The purchase of the Cover has a winged demi-female, terminating in foliage. It is inscribed, "The Guift of William Russell Esq^r^ free of the Worshipfull Company of Skinners, Apr. 16. 1679." The date mark is the small text 𝔤, 1684. It has the Arms and Motto of the Company.

A SILVER SALVER, 14½ inches in diameter, weight 45 oz., standing on a foot 3½ inches high, ornamented with the Arms, Supporters, and Motto of the Company, inscribed, "The gift of M^r^ Lewis Newberry, Skinner, An^o^ Dom̄. 1684." Date mark, small text 𝔤, for 1684.

A SILVER TANKARD, 7½ inches high, 5½ inches diameter, weight 49 oz., inscribed, "The Gift of Sir Richard Chiverton, Kn^t^ and Alderman, a Member of this Company, 1686," with the Arms, Crest, Supporters, and Motto of the Company. The date mark is the small text letter 𝔥, for the year 1685.

A SILVER BOWL, or MONTEITH, diameter 13 inches, depth 6¼ inches, weight 72 oz. 6 dwts., inscribed, "The Gift of Sir Richard Chiverton. Kn^t^ & Alderman, a Member of this Company, 1686," with the Arms and Motto of the Company. The donor was Lord Mayor of London in 1658, and bore for Arms, Argent, a tower triple-towered sable, on a mount proper.

Sir Richard Chiverton, who was knighted by Oliver Cromwell, was the second son of Richard Chiverton of Trehensye, co. Cornwall, and his wife Isabel, daughter of —— Polewhele of Polewhele, in the same county. At the entrance of a small cross aisle, on the south side of Quethnock Church, Cornwall, belonging to the manor of Trehunsey, are placed against the wall the brasses of Richard Chiverton, his wife, and eleven children; also the Arms of Chiverton impaling Polewhele. Richard Chiverton died 28 July, 1617, and Isabel, his wife, died 25 May, 1631. The date mark is the same as on the Tankard, viz., the small text ℔, for 1685, with the lion passant, and leopard's head; and the initials G. G. on a shield.

A Silver Snuffer Stand, with Snuffers, inscribed, "The Gift of S^{r} Will Russell, K^{t} deceased." The Snuffers have the Arms of the Company, and on the box is inscribed as above; they fit into the Stand somewhat in the form of a candle. The plate mark is the court hand *w*, with Britannia, and lion's head erased.—See *Illustration.*

A Silver Candlestick, in form of an Italian Doric column, with extended base, 12½ inches high, ornamented with the Arms of the Company, and weighing 25 oz. It has been mounted with scroll branches, forming a candelabrum for three lights.

Four small Baluster Candlesticks, of Silver, with inscription, "Ex dono Societat. Angl. ad Indos Orientalis Negotiant." They were presented about the year 1690.

The Silver Head to the Beadle's Staff, 14½ inches high, weight 74 oz.; the stem and bowl richly embossed, and having on the top the Arms, Supporters, and Crest of the Company.

A Silver Gilt Tankard, diameter 5 inches, height 6¾ inches, weight 31 oz. 10 dwts., elaborately ornamented in repoussé work, having the Arms of the Company engraved in front, the supporter on the dexter side being a leopard, and on the sinister a loupcel, or wolf collared. It is inscribed, "The gift of James Langdon Reynolds, Citizen and Skinner, Corpus Christi, 1646." The plate mark, a small black letter i, would give the year 1646 for the date of the Tankard; it has the lion passant, and leopard's head, and on an oval shield, between a crown and a leopard's head, are the initials I. R.

The Arms of the Skinners' Company are—Ermine on a chief Gules three crowns Or with caps thereunto of the first.

Exhibited by the Worshipful Company of Skinners.

The MERCHANT TAILORS' COMPANY contributed the following specimens of their Plate, among which are fine examples of the Goldsmiths' Art.

A circular ROSE-WATER DISH, 18½ inches in diameter, 2¾ inches deep, Parcel Gilt. The rim has engraved on it scrolls of foliage and flowers, with dolphins and fruit in repoussé work. In the centre is a large raised boss, whereon is a shield of arms, viz., on a fess between eight billets a crescent, for crest, a griffin's head ducally gorged, a crescent on its breast. In the dish are engraved the Arms, Supporters, and Motto of the Company. Weight 71 oz. 2 dwts.

A circular ROSE-WATER DISH, Parcel Gilt, 19 inches in diameter, 2½ inches deep, weight 60 oz. 8 dwts. In the centre, which is enriched with three repoussé panels, are three grotesque heads, with fruit and flowers between, and on a raised boss is a shield of arms, viz., Argent on a cross formy flory azure between four Cornish choughs proper for OFFLEY. On the border are two Coats of Arms, one being those of the Company, and the second, Nebuly on a chief a lion passant guardant, being the Arms of "the Merchants of the Staple." There is also a merchant's mark, which is inscribed, "THIS IS THE GIFT OF WILLIAM OFLEY." The London plate mark, a roman capital letter N, stands for the year 1590. Sir Thomas Offley, Merchant Tailor, was Lord Mayor in 1556.

A PAIR of straight-sided SILVER TANKARDS, 9½ inches high, 6 inches diameter at top, and 7 inches at bottom, weight 55 oz. On the top of each cover is the bearded head of St. John the Baptist in the charger, and round the head NUDUS ET OPER UISTIS ME:—Naked and ye clothed me (*St. Matth.* xxv. 36). The lower parts of the sides are worked with acanthus and raffled leaves; the fronts are engraved with the Arms and Supporters of the Merchant Tailors' Company of London, with the motto as above, which however is not theirs, and with the head of the Baptist in a charger as a crest on a helmet, and inscribed, "*Thes Tankardz ware made James Hewison Mrs Anthony Henrick John Hart Wardens in the Yeare of our Lord one thousand six hundred and eightie being the plate of ye Guild of St. John Baptist Dublin.*" On the bottom of the Tankards is a four-leaved flower within a border. The plate marks are the small black letter ć, for 1680, and a harp under a crown, the Dublin mark.

A straight-sided LOVING CUP, with a COVER, 21 inches high, 7½ inches diameter, Silver Gilt, on baluster stem and round foot; it is finished with a frosted surface. The bowl is engraved with a coat of arms, viz., a lion rampant between nine cross crosslets; crest, a lion passant on a cap of maintenance or helmet. This Cup is inscribed, "*The Gift of John Brett Senr Merchant Tailor to the Worshipfull Company of Merchant Tailors* 1680." Weight 91 oz. 3 dwts. The plate mark is the small black letter ć, of the year 1680.

A similar CUP, weight 97 oz. 2 dwts, inscribed, "*The Gift of Mr John Brett Junr Merchant Tailor and one of the three present Wardens to ye Worshipfull Company of Merchant Tailers* 1680." The plate mark is the same as the last.

A Silver Gilt Punch Bowl, 15 inches across, 8 inches deep, weight 120 oz. It stands on a bold circular foot, which, with the body, is fluted; the latter has also repoussé and chased work. The edge has a bold indentation finished with cherubs' heads from which hang leaves. Two bold handles are suspended from lions' heads. On one side of the bowl are engraved the Arms, Supporters, Crest, and Motto of the Company, and on the other a shield, whereon is engraved, A fess dancettée billetée between three lions rampant supporting as many castles, flames issuing therefrom; crest, a leopard ducally gorged sejant in flames on an Esquire's helmet. Underneath the shield is inscribed, "James Smith, Esq. Masr. 1700." Round the edge of the foot is inscribed, "Mr. James Church gave towards this plate one hundred ounces."

A Standard Yard Measure, in Silver, with which the Company's Officer, the Aulner, measured the cloth which was sold at Cloth Fair, in Smithfield, and at St. Bartholomew's Fair. It is about $\frac{5}{8}$ths of an inch in diameter, and weighs 36 ounces; and near each end is engraved the Arms of the Company, and marked also with a Lombardic letter *h*, but as this is an engraved, and not a stamped letter, it cannot be the plate mark of the date. "In a dispute with the Drapers' Company as to the right of search at Bartholomew Fair, the Merchant Taylors stated that they had quietly enjoyed the right since the 27th Henry 6th (1449), and earlier, as appears by their records." In 1567, "one Pullen was committed to prison by the Warden for having an unlawful yard found in his shop during the search." The Silver Yard was last used in 1853 for the purpose of the search.—Herbert's *History of the Twelve Companies.*

Exhibited by the Worshipful Company of Merchant Tailors.

The Haberdashers' Company contributed several excellent examples of their Plate, of which the "Jewett Cup" is a very interesting specimen. The ceiling of the Court Room is a fine one of the time of the XVIIth Century, and from the centre is a curious pendant ornament, carved in wood, representing a double angel, wings extended, holding on one side a shield having thereon a coat of Arms, viz., Argent on a chevron azure between three besoms gules three Catherine wheels Or; these were the original Arms of the Company. On the other shield are their Arms as now borne, viz., Barry Nebuly of six, argent and azure, on a bend gules a lion passant guardant Or. Between the two shields is a double rose seeded. The width across the wings of the angels is 20 inches.

The Jewett Standing Cup, 13½ inches high, 5 inches diameter, Silver Gilt, in high repoussé work; the bowl is divided into three large panels, each containing a scene from the Apocryphal Book of Tobit. I. *Tobias*, accompanied by his dog, *taking the fish:* "And when the young man went down to wash himself, a fish leaped out of the river, and would have devoured him. Then the angel said unto him, Take the fish. And the young man laid hold of the fish, and drew it to land. To whom the angel said, Open the fish, and take the heart and the liver and the gall, and put them up safely" (*ch.* vi. 2, 3, 4). II. *Tobias driving the wicked spirit away:* "And when they had supped they brought Tobias in unto her. And as he went, he remembered the words of Raphael, and took the ashes of the perfumes, and put the heart and

the liver of the fish thereupon, and made a smoke therewith. The which smell when the evil spirit had smelled, he fled into the utmost parts of Egypt, and the angel bound him. And after that they were both shut in together, Tobias rose out of the bed, and said, Sister, arise, and let us pray that God would have pity on us" (*ch.* viii, 1, 2, 3, 4). III. *Tobit restored to sight:* "Tobit also went forth toward the door, and stumbled; but his son ran unto him, And took hold of his father, and he strake of the gall on his father's eyes, saying, be of good hope, my father. And when his eyes began to smart, he rubbed them; and the whiteness pilled away from the corners of his eyes; and when he saw his son, he fell upon his neck" (*ch.* xi. 10, 11, 12, 13). Between these panels are figures of angels holding up festoons of foliage on which are shields of arms: 1, the City Arms; 2, on a cross five fleurs-de-lis; 3, the Company's Arms. The lower part of the bowl is festooned with angels' busts, fruit, and foliage. The foot is ornamented with acanthus leaves and tuns, like the Camden Cup. The baluster stem has lost the griffin scrolls. Around the top is inscribed, "*The guift of Thomas Juatt deceased Anº. Domⁱ.* 1629." The London plate mark is the italic small *m* for 1629.

A tall STANDING CUP, Silver Gilt, 16¼ inches high, 6¼ inches in diameter. The bowl is of a taper cup shape, ornamented with acanthus leaves, which curl over in the form of tuns, having pomegranates between, baluster stem, ornamented with two rayed buttons, and three scroll griffins, and resting on a tall bell-shaped foot, the lower part enriched with collars of ovals and squares alternately. On one side of the bowl is a shield of Arms pounced, viz.: Per chevron indented three escallops . . . .; and underneath, in pounced italics, "*Fides ex Charitate Agens Valete.*" On the opposite side are the Arms of the Company. The plate mark is the italic small *r*, of the year 1637, with the lion passant, and leopard's head, and initials $^{R.}_{V}{}^{R.}$

TWO SILVER MONTEITHS, each is 12½ inches in diameter, and 7½ inches high, with boldly scalloped edges, the raised parts of which are ornamented with cherubs' heads, drop handles suspended from the heads of lions. The body of the bowl has deeply indented scroll flutings and coarse foliage. It stands on a circular foot, which has bold concave and convex flutings. On an oval shield, on one side, within scroll work, the Arms of the Company engraved; on the opposite side is their crest. The weight of one Monteith is marked underneath, 65 oz. 13 dwts., and is inscribed, "*Applyed hereto* 64.6 *the gift of Mr. John Wyberd.*" The plate mark is the small italic *q* of 1633, with lion's head erased, and Britannia. The other Monteith weighs 58 oz. 15 dwts., and is inscribed, underneath, "*The Haberdashers' Company.*" Plate mark, letter *q* of 1633, lion passant, leopard's head, and F. G.

TWO SILVER CUPS, each 7½ inches high, and 4⅞ inches in diameter, with circular taper bowl, on baluster stem and flat circular foot, all of plain character, engraved with the Company's Arms, and inscribed on the bowl, "*The gift of Symon Willimot, haberdasher to the Worshipfull Companie of haberdashers* 1648." The plate mark is the small letter *e*, for the year 1622, with the lion passant, and leopard's head.

TWO SILVER CUPS, somewhat like the above; each 7⅞ inches high, and 4⅛ inches in diameter, the bowl rather more taper than in the last example; on it is inscribed, "*The gift of Edmond White Esquier* 1634." The plate mark is the small letter *r*, of the year 1634, with the lion passant, leopard's head, and the initials W S on a shield.

A circular SALT, Silver Gilt, 8 inches high, 6 inches diameter, presented by Sir Hugh Hammersley, Knt. On the body, in bold relief, are three distinct subjects:—I. A man ploughing with an ox, the guiding ropes being attached to the animals' horns; a second man, who is behind the ox, appears to be tending cattle. II. A third man is tilling the ground. III. A female seated in a shed by a fire holds a child in her arms; a second child is at her feet, behind whom is a lamb, and an ox stands behind the female; on the foot of the Salt are several small figures surrounded by animals, representing scenes of primitive rustic life; the ornaments of the over-hanging mouldings of the top is scroll work of flowers; on the rim is inscribed, "THE GUIFT OF S^R HVGH AMERSLEY K^T *and* ALDERMAN OF LONDON 1636." He was Lord Mayor in 1627. Weight 61 oz. 14 dwts. In reference to the first of these illustrations it is curious to find that it has been recently suggested that oxen have more power to draw from the horns than from the shoulders.

A PAIR of large plain SILVER TANKARDS, with Covers; each is 14½ inches high and 6 inches diameter, on a broad foot. The front is engraved with a shield of Arms, viz., Gules three pheons argent on a chief of the second a bar nebuly azure; crest, a demi-wolf sable bezantée, holding a broad arrow, stick gules, feathers and pheons argent, the point downwards, granted to Arnold of London, 1612. Inscribed on the under sides, "*The gift of Tho Arnold Esq^r.* 1670." Weight of one Tankard 89 oz. 17 dwts.; of the other 91 oz. 4 dwts.

A tall LOVING CUP, Silver Gilt, 13¼ inches high, and 5¼ inches diameter, weight 33 oz. 12 dwts. It rests on a circular bell-shaped foot; the bowl, around which is a plain collar, is engraved with the Arms of the Company, and with another shield, on which is their crest, viz., two naked arms issuing from clouds holding a wreath of bay leaves. On the underside is inscribed, "*Applyed hereto* 31 *oz.* 18 *dwts. the Gift of M^r. Hugh Radcliffe Scr.*" The plate mark is the court hand *T* of the year 1714, with the figure of Britannia, and the lion's head erased.

A PAIR of LOVING CUPS, Silver Gilt, 11½ inches high, and 5¼ inches diameter, on baluster stems and round feet, finished with frosted surface; these are inscribed round the lips, "*The Guift of Thomas Stone Esq^r.*" On each of the bowls is a shield of Arms, viz., Quarterly 1 and 4, a lion rampant, 2 and 3, on a chevron between three leopards' heads three mullets; and on the opposite side, in pounced work, is a crest, a unicorn's head winged rising from a wreath of flames. This coat was granted to Thomas Stone of London by Segar, *Garter.* The plate marks, which are much worn, may be the black letter b of the year 1677, with the lion passant and leopard's head.

Exhibited by the WORSHIPFUL COMPANY OF HABERDASHERS.

The SALTERS' COMPANY contributed only the three following specimens of their Plate:—

TWO LOVING CUPS, Silver Gilt, each 13½ inches high, and 6¼ inches diameter, plain straight-sided, on baluster stems, and round feet. Each is engraved with the Arms of Sir John Smith, Sheriff in 1669, viz., two coats, azure a lion rampant Or, on a chief Argent a mullet gules between two torteauxes, for SMITH, impaling, Gules, two chevronels within a bordure

argent, inscribed, "*Ex dono S^r. John Smith Kn^t. and Alderman.*" The weight of each Cup is 63 oz. 14 dwts. Plate mark a roman capital letter A, which applies to the year 1578, but it is difficult to reconcile so early a date with the style of the Cup.

A similar CUP, weighing 61 oz. 11 dwts., inscribed, "*Ex dono James Smith, Esq., Anno Dom.* 1667," and having the paternal coat of Smith as above, and the same plate mark.

Sir John Smith was eldest son, by a second wife, of James Smith, of Hammersmith, Alderman of London, and married first, Anne, daughter of William Wase, Esq., by whom he had a son, James, the donor of the last-mentioned cup, who died *s. p. vitâ patris.* Sir John, who died in 1670, married secondly, Jane, daughter and sole heir of Robert Deane, Esq., and his eldest son John Smith, of Isleworth, was created a baronet in 1694, but the title expired with his son John, second baronet, in 1760.

The Arms of the Company are—Per chevron azure and gules three covered salts Or, sprinkling argent; Crest, an arm holding a salt, sprinkling; Motto: Sal sapit omnia.

A large SILVER BOWL, 13 inches diameter, 10 inches deep, weight 113 oz. 13 dwts. It has a boldly indented edge, and two ring handles suspended from lions' heads, and is inscribed, "*Ex Dono S^r. Nich^as Crispe Kn^t. and Bar^t. Anno Dom.* 1666," with his coat of arms, viz., argent on a chevron sable five horse shoes Or, with the badge of Ulster in dexter chief.

Sir Nicholas Crispe, grandson of Sir Nicholas Crispe, Kt. of London, and great grandson of Elias Crispe, Alderman and Sheriff of London in 1625, was created a Baronet 14 April, 1665. He advanced large sums of money to assist Charles I., and all the succours from abroad passed through his hands. For his loyalty his property was severely confiscated by the Commonwealth party, and his splendid mansion at Hammersmith was plundered during the Civil War, in which he behaved with great gallantry at the head of a regiment of horse, raised at his own expense. He died in 1665, and was buried at Hammersmith. His mansion there was purchased by Prince Rupert for his mistress Margaret Hughes; in after-times it became the property of the Margrave of Anspach, and Caroline, Consort of George IV., also resided there. The Baronetcy became extinct in 1740, when Sir Charles Crispe, great grandson of the first holder, died without issue.

Exhibited by the WORSHIPFUL COMPANY OF SALTERS.

The VINTNERS' COMPANY contributed several articles of their Plate, of an early and excellent character.

A COCOA-NUT, mounted in Silver Gilt, 7½ inches high, and 4 inches in diameter, on a circular foot. Round the Nut are Gothic vertical bands, connecting the lip with the foot, which is divided into small panels, ornamented with pine-apples, a dolphin, a mermaid, and the cross-keys. The lower part of the foot has a battlement, and small Gothic tracery. The plate mark is the Lombardic capital A, for the year 1518, like that on "the Hanap" belonging to the Ironmongers' Company (of which an Illustration is given), and in character the two articles are much alike.

A TANKARD, 7½ inches high, the body is of delft, and globular in form, with an upright neck; it is mounted in Silver Gilt, and has a handle and cover; a narrow silver collar round the lower part of the neck is attached to the foot by three upright bands, the handle is engraved with foilage, and on the square part at the top is, THINK AND THANK, and the date 1563; a broad collar round the neck is engraved with XVIth Century panels, in the centres of which is, THANK DAVID GITTING FOR $^{I\,S}_{Y}$. The cover is embossed with fruit and lions' heads in panels, and on a circular boss on the top is a shield enamelled with the Arms of the Company, Sable a chevron between three tuns argent, impaling a merchant's mark, D. G. The purchase knob is formed of two melons, with the stalks twisted together. The plate mark is the small black letter t, of the year 1562, with the lion passant.

The MILKMAID CUP, a small WINE CUP, Silver Gilt, in the shape of a female, whose petticoat forms the Cup. She wears a plain apron, with an enriched border; and an under skirt, which is pounced over to represent embroidery; also an outer robe, open in front, thrown back, and fastened behind with a clasp; a tight-laced bodice, tight sleeves with deep cuffs, and her hair is dressed in the fashion of the period. The figure holds above her head a small vessel in form of a milk-pail, on the underside of which is a Tudor rose; the pail is hung on pivots on scrolls from the hands of the figure. The purpose is a sort of trick, the figure being inverted, both cups filled with wine; care must be taken in drinking off the larger cup without spilling from the smaller one. There is no plate mark, but the Cup belongs to the XVIIth Century, when such vessels were common. The late Lord Londesborough possessed several; and Lady Sophia Des Vœux has a fine "Milkmaid Cup," in Silver, on the apron of which is inscribed:—

> "Hands of I pray you Handle not me,
> For I am blind and you can see,
> If you love me lend me not,
> For fear of breaking bend me not."

And around her pail—

> "No Cut to unkindness, no woe to want,
> When riches faile, friends growe scant."

In this Cup the plate mark, a large black letter A, stands for 1658. Every new member, I understand, is expected to prove his skill in performing the feat of drinking from this vessel successfully.—See *Illustration.*

A circular SILVER BEAKER, 7 inches high, and 4 inches in diameter, standing on a round foot, ornamented with a gadroon border. This vessel is engraved with XVIIth Century scrolls and flowers, and it much resembles a beaker exhibited by Mr. Dexter. It is inscribed, "C. R. M. R. *The gift of Anthonie Pawle marchant to his Maiesties Wine porters* 1638."

A plain round SILVER WINE CUP, $5\frac{1}{2}$ inches high, $3\frac{1}{2}$ inches diameter; the bowl is of very taper form, on a baluster stem, and inscribed, "C. R. *The Gift of Mr. Antony Palle, marchant to his Magisties Wine Portters* 1638." The plate mark is the small italic letter *q*, of the year 1633; the date is on the Cup.

A very similar CUP, of Silver, but rather larger, with the same inscription, and marked with the court hand *a* of the year 1638; which date is on the Cup.

A SQUARE SALT, Silver Gilt, with COVER. It is 12 inches high, and $4\frac{1}{2}$ inches square; on the panels at the sides, in bold relief, are four female figures representing Virtues, viz.:—1. JUSTICE, with sword and scales: 2. FORTITUDE, holding in her left hand a blazing heart, and in her right a dart, the scales at her feet: 3. TEMPERANCE, pouring from a vessel into a cup: 4. CHASTITY, with a lamb at her feet; all within landscapes; and at the angles are therm figures. The cornice and foot are boldly moulded and richly embossed. The whole rests on four sphinxes crowned; above the arch of each panel is an escallop. The cover is surmounted by a female figure, standing on a richly embossed vase, a serpent is coiled round her, and she holds a shield whereon are the Arms of the Company. Underneath is engraved: "*Ye gift of Mr. John Powel Master of the Worpfull Company of Vintners, Anno Dom*, 1702." The plate mark is the small black letter m, of the year 1689.

The allusions to the position of "the Salt," at dinner tables are frequent with poets; several quotations are given in this section. CARTWRIGHT also has one in his *Love's Convert*—

> "Where you are best esteem'd,
> You only pass under the favourite name
> Of humble cousins that sit beneath the salt."

A LOVING CUP and COVER, Silver Gilt, 17 inches high, $6\frac{1}{4}$ inches in diameter, on baluster stem and round foot, and finished with a frosted surface; weight 49 oz. 18 dwts. It is inscribed round the lip,—"*The Guift of Sr. Thomas Bloodworth Knt. & Ald of yr. Citty of London to ye Worshipfull Company of Vintners*, 1682." The plate marks on the Cover are the lion passant and leopard's head, and the court hand letter *Q* of the year 1653. The front of the Cup is engraved with a shield of two coats of Arms, viz., Barry of six argent and sable, in chief three torteauxes within a bordure ermine, for BLOODWORTH, impaling a chevron ermine between three lions passant guardant Or, for . . . . .; and on the opposite side is the

Crest of Bloodworth, On a wreath a naked arm guttée de sang holding a wreath of laurel leaves. Sir Thomas Bloodworth, who was Lord Mayor in 1665, was one of the persons who were intended by Charles II. to be created Knights of a new Order, to be called "The Royal Oak,"—but the idea was given up.

A tall standing CUP and COVER, Silver Gilt, 2 feet high, 6½ inches in diameter. The bowl, foot, and cover are ornamented in repoussé work with pomegranates, tuns and foliage. The cover terminates in a pierced obelisk resting on four griffins and scrolls; on the apex, which is probably older than the rest of the Cup, is an equestrian figure in armour. The stem of the Cup is a baluster, with four griffin-scrolls attached, and standing on a tall bell-shaped circular foot. The bowl of the Cup is inscribed, "*The Gift of Sr. Thomas Rawlinson, Kt. and Alderman, Sheriff of London & Middlesex, Master of yr. Worshipfull Company of Vintners, Anº Dom* 1687." On the bowl are two coats of arms engraved, one being those of the Company, and the second, Gules two bars gemelles between three scallop shells, Argent, for RAWLINSON; and the crest, on a knight's helmet, a duck or sterne, holding an escallop in its beak, being the crest of Sir Thomas Rawlinson, who became Lord Mayor in 1705-6. This piece of plate much resembles the Camden Cup of the Paper Stainers' Company, and is probably by the same artist. Weight, 64 oz. 13 dwts.

Exhibited by the WORSHIPFUL COMPANY OF VINTNERS.

THE CLOTHWORKERS' COMPANY sent the following selection of their Plate, of which the WILLIAMSON and PEPY'S CUPS possess peculiar interest.

A circular SILVER ROSE-WATER DISH, very deep, 18 inches diameter, the centre somewhat raised, surrounded by dolphins and fruit in six panels. The edge is elaborately engraved with scrolls of roses, dolphins, and fruit. On the underside is inscribed, "The gift of Mr. Joseph Jackson, Clothworker, 1627." On the centre is a coat of arms, a greyhound courant in fess between three pheons. The crest is a demi-greyhound holding a pheon.

A plain square Hour-glass shaped SALT, Silver Gilt, 8¼ inches square, and 9 inches high. On the top, in which is the circular cellar, there are four raised guards at the angles. It has the Arms and Crest of the Company, and is inscribed, "*The Gift of Roger Dunster, Clothworker,* 1641." The plate mark, a court hand *b*, answers to the year 1639-40.

The "WALDO CUP," 21 inches high, diameter 6½ inches, weight 79 oz. A Loving Cup, with Cover, Silver Gilt, of very bold repoussé work in flowers and foliage, very naturally designed, the gift of Mr. Daniel Waldo, who was Master in 1655. On one side are the Company's Arms, and on the other those of the Donor, viz., Or a bend between three leopards' heads, azure. The Cover is also of repoussé work, and is surmounted by the ram. The baluster stem is richly engraved.

A DRUM SALT, circular, Silver Gilt, height 7½ inches, diameter 5¼ inches. It has bold repoussé work, and stands upon three scallop shells. It bears the Arms of the Company, and of Waldo, with the inscription, "*The guift of Daniel Waldo Clothworker Esquer, Anº* 1660."

The PEPYS CUP. Height of Cup, with Cover, 23 inches, diameter 8 inches, weight 166 oz. 5 dwts. This is a large standing Goblet and Cover, of pierced silver flowers and scrolls. The Cup has a silver gilt lining. The scrolls are in four panels; in one is the teasel, in a second is the ram, in a third the habbicks, and in the fourth a griffin bezanté. The Cover is surmounted by a ram seated. On the Cup is an inscription in italics, "*Samuel Pepys Admiralitati Angl: à Secretis & Socēt: Pannif: Loud: Mr. Au.* MDCLXXVII. D." On the foot are the Arms of Pepys, viz., Sable, on a bend Or three fleurs-de-lys, sable, between two nags' heads erased, argent. In another panel are the initials S.P.C., and in the fourth panel is the Crest of Pepys, viz., A nag's head erased bridled and ducally gorged. The Earl of Cottenham is descended from John Pepys, elder brother of Thomas, the grandfather of Samuel Pepys.—See *Illustration.*

The "JOHN BULL" PUNCH BOWL, diameter 14¼ inches, height 11¼ inches, of Silver, the bowl of which is embossed in bold relief; the handles are suspended from bulls' heads. The inscription is, "The gift of Sir John Bull Mast. to the Worshipfull Company of Clothworkers, Anno 1718." On one side are the Arms of the Company, which are thus given by Guillim, "Sable, a chevron Ermine between two Habicks in chief and a Tessell in base, proper." Crest, a ram statant. Motto, "My Trust is in God alone." Supporters, two griffins. On the other side of the bowl is the Coat of Sir John Bull, viz., Or, three bulls' heads gules, and his Crest, a bull's head on a winged wreath.

The WILLIAMSON CUP, 23 inches high, weight 104 oz. This is a Loving Cup and Cover of Silver Gilt. On the cover is the Crest of Williamson, viz., From a ducal coronet a demi-eagle displayed, with the Motto, "ALARUM TVARVM SVB VMBRA." On one side of the bowl is the following inscription,—"*The Guift of the Right Honourable Sr. Joseph Williamson, Kt. One of His Matys Most Hoble Privy Counsel and Principal Secretary of State, and Master of this Worful Company A.D. 1676.*" In the second division are the arms of the Donor, viz. Argent a chevron engrailed between three trefoils gules. In a third panel are the Company's Arms and Motto, and in the fourth the Crest of Williamson, a demi-eagle displayed holding in his beak a trefoil.

Sir Joseph Williamson was the son of the Rev. Joseph Williamson, Rector of Bridekirk,

Cumberland; he came to London as Secretary to Mr. Richard Tolson, M.P. for Cockermouth; was admitted a Member of Queen's College, Oxford, and took his degree of M.A. in 1657, when he was elected a Fellow. After the Restoration, he was Secretary to Sir Ed. Nicholas, Secretary of State, and subsequently to Lord Arlington. He then became Clerk of the Council, and was Knighted. In 1674 he succeeded Lord Arlington as a Principal Secretary of State, and was a P.C. He was committed to the Tower by the House of Commons in 1678. In 1679 he married Catherine, widow of Henry Lord Ibrackan, and sister and heir of Charles Stuart, Duke of Richmond and Lenox; he died in 1701. In 1678 he was elected President of the Royal Society. He had presumed to recommend to the celebrated Anne Clifford, Countess of Dorset, Pembroke and Montgomery, a candidate for her borough of Appleby, her reply was, "I have been bullied by an usurper, I have been neglected by a Court, but I will not be dictated to by a subject: your man shan't stand."

Exhibited by the WORSHIPFUL COMPANY OF CLOTHWORKERS.

THE LEATHERSELLERS' COMPANY contributed the following specimens of their Plate:—

FOUR CUPS, Silver Gilt, each $7\frac{1}{2}$ inches high, and $4\frac{1}{2}$ inches diameter, on plain baluster stem, and inscribed on the bowl, "*The guift of George Humble lethersellcr* 1640." On one side is the coat of Arms of the Leathersellers' Company, and on the other those of Humble, viz., Sable, a buck trippant Or, a chief indented (of the last), with a crest, a demi-buck wreathed round the neck. George Humble was Deputy of Langbourn Ward in 1633, and by his wife Agnes, daughter of John Moody, had a son William, who was created a Baronet in 1660, having lent £20,000 to King Charles II. during his exile. The title became extinct in his last male descendant, the sixth baronet, Sir John Humble, who died in 1745, aged six years. The plate mark, a court hand letter *C*, answers to the year 1640. Weight of each Cup, 16 oz. 5 dwts.

Exhibited by the WORSHIPFUL COMPANY OF LEATHERSELLERS.

The BARBER-SURGEONS' COMPANY contributed the following fine specimens of their Plate, two of which possess great historical interest, on account of their Royal Donors, and their artistic merits are of a high order:—

A SILVER GILT GRACE CUP and COVER, presented by KING HENRY VIII. to the BARBER-SURGEONS' COMPANY.

On the stem and foot are chased repoussé scrolls with the Tudor rose and fleur-de-lis. The bottom of the Cup is plain, with four vertical bands, from which hang as many small bells, from lions' heads, and an engraved border of the above badges, together with the portcullis, alternately. The cover is flat, and similarly engraved, surmounted by the Royal Arms of France and England, with a greyhound and lion as supporters, above which is a crown. It is inscribed inside the cover, "Henrici R. munificentia ne posteris ignota maneat, Johannes Knight, R + C + P. 1678."

This Cup is noticed by that famous gossip, Samuel Pepys :—"About 11 o'clock, Commissioner Pett and I walked to Chyrurgeons' Hall, we being invited thither, and promised to dine there . . . . . Among other observables we drunk the King's health out of a Gilt Cup given by King Henry VIII. to this Company, with bells hanging to it, which every man is to ring by shaking, after he hath drunk up the whole Cup."—*Diary.* (Lord Braybrooke's Edition, vol. iv., p. 30.)

The ROYAL OAK GRACE CUP, presented by KING CHARLES II. to the BARBER-SURGEONS' COMPANY. It is of Silver, in the form of an oak tree, the bowl being supported by the trunk and branches; on the side of the Cup are four shields, two being inscribed "Donum munificentissimi Regis Caroli Secundi Anno 1676"; and, "Impetrantibus Chirurgis Regijs Johanne Knight Chirurgo Regis principalj et Jacobo Pearse Eodem anno S . . . . . Magistro." The other two shields are emblazoned with the Arms and Crest of the Company; from the shields hang four gilt bells, shaped like acorns; the whole is profusely chased with leaves and garlands. On the Cover, which is surmounted by an arched crown, gilt, with the Royal Arms and supporters, are bosses of the rose, thistle, harp, and fleur-de-lys. The Cup is altogether 16¾ inches high. See *Illustration.*

FOUR LOVING CUPS, in Silver, with Covers, frosted; each surmounted by a figure of MARS, and ornamented with the Arms of the Company, and of the Donor. The first Cup is inscribed, "Charisma Martini Browne Armigeri Nuper Senatoris Ciritatis Londinensis & Præfecti Societatis Barbitonsor. & Chirurgor. 1653"; the shield bears, quarterly 1 and 4 three mullets, 2 and 3 a bugle horn between three escallops. The second Cup is inscribed, "Ex dono Thomæ Bowdeni Chirurgi et hujus: Societatis Gubernatorum quarti Anno Dni 1654." The shield is quarterly, argent and gules, in the first quarter a lion passant guardant.

The third Cup is inscribed, "The Guift of John Frederiche Alderman and of this Societie Master Anno Dni 1654." The shield has on a chief three falcons.

The fourth Cup is inscribed, "The Gift of Thomas Bell Chirurgion .·. to y^e^ Worshipfull Company of Barber Chirirgions London July 28, 1663." The shield has on a chief three bells.

A Silver Flagon, with the Company's Arms and those of the Donor; inscribed, "Thomas Collins Artis Chirurgiciæ professor peritissimus ut symbolum amoris venerabili Chirurgorum Societatæ hoc donavit." Arms, on a bend three martlets within a bordure ermine, in the sinister quarter a crescent. Crest, a demi-griffin collared.

Exhibited by the Worshipful Company of Barber-Surgeons.

The Armourers' Company exhibited many fine specimens of their Plate.

A Mazer Bowl, height 5½ inches, diameter 11½ inches. The Wooden Bowl was presented by Everard Frere, the first Master, after the incorporation in 1453. It is lined with Silver, the edge being turned over to form a rim. This rim is secured to the silver foot by four vertical bands. All this silver belongs to the inscribed date, 1579, and cost "£12 4*s.* 4*d.*" The inside has a raised silver boss in the centre, which appears to be of an older date than the mounting. On the inside is an engraved figure of St. George and the Dragon; on a scroll proceeding from the mouth of the Saint is inscribed—: PVT : ON : ALL : THE : ARMOR : OF ∴ GOD. Next on two scrolls is inscribed—SOLI ⁝ DEO . HONOR . ET ⁝ GLORIA . ; and THE ⁝ GIRDEL ⁝ OF ⁝⁝ TRVTHE.

In the second compartment are the Arms and Crest of the Company, and above is their Motto—MAKE ⁝ ALL ⁝ SVRE .; then follows on two scrolls, THE ⁝ SWORD ⁝ OF ⁝ THE ⁝ SPIRIT : and . ⁝ THE ⁝ SHEELD ⁝ OF ⁝ FAITH .

In the third compartment is a Cross within a wreath, and then on two scrolls, THE ⁝ BRESTE ⁝ PLATE ⁝ OF ⁝ RIGHTEOVSNES . and THE ⁝ HAVLMET ⁝ OF ⁝ SALVATION ·⁝· EPHE ⁝ VI ·:·

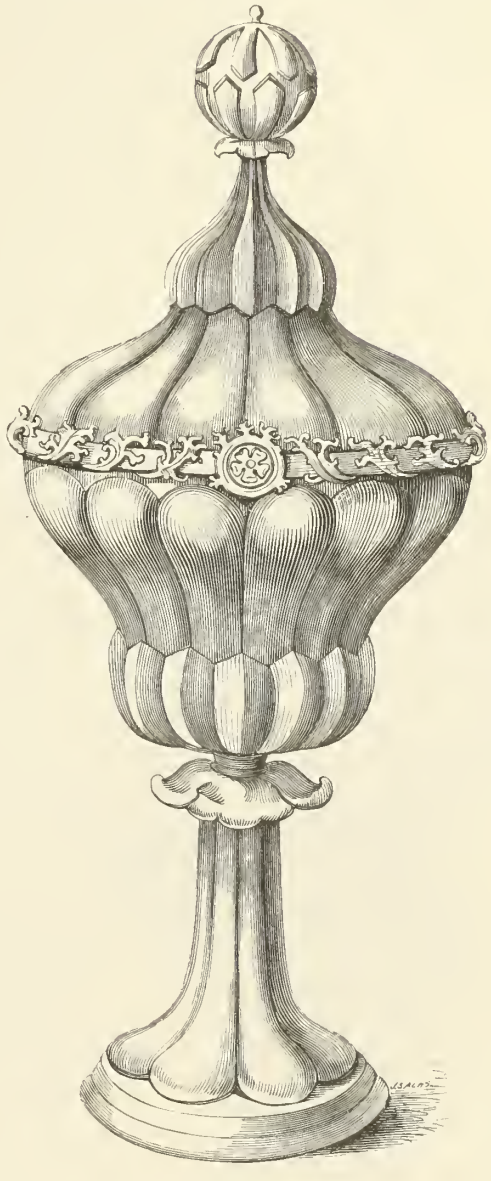
On the rim externally is engraved—EVERERD . FRERE . GAVE . THIS . MASER .
T ⁝ T ⁝ 13 ONCES ⁝ C ⁝ O ⁝ 1579 ⁝ E
GARNISH . W . SILVER . W . WAS . NEW . GARNISHED . AN . FOR . Y . POOR .
R
ROGER . TINDEL . M . R . LOKSON . I . PASFILD - WARDENS . FEARE . GOD . AND .
⁝ THE KING ⁝
HONOVR +

Round the foot . ✠ I . FOSTER . W . WILLIAMSON . R . SHOWIN . WARDENS . OF . THE . YEMANRIE .

And on the bands . ECCE . QVAM . BONVM . ET . QUAM . IOCVNDVM . HABITARE . FRATRES . IN . VNVM . PSALM CXXXIII . I . *Vulgate.*

The Hall mark is the roman capital A of the year 1578–9.

The "RICHMOND CUP;" a standing Cup and Cover, Silver Gilt; height 13 inches, weight 31 oz. It is inscribed on the Cover,—✠ PRA . FOR . IOHN . RICHMVND . IENTYLMAN . CETISN AND ARMERAR . OF . LONDON. AND . EME . AND . IESABELL . HIS . WYVES. This inscription is repeated, with trifling variations, on the bowl. On three lobes of the foot are pounced the initials IR; ER; and IR; each united by knots, being the initials of John Richmond, and his wives, Emma and Isabel. This fine Cup was presented in 1557, but it appears to be of earlier date, and it has been ascribed to the XVth Century.—See *Illustration.*



A DANCETTE POT, of Silver, with Handle and Cover; height $7\frac{1}{4}$ inches, diameter 4 inches, weight 17 oz., and cost "v l^{i}. iii s. vi^{d}." On the bottom is a coat of Arms, a fesse dancetté, in chief three crescents; and on the lid is inscribed, + THE . GIFTE . OF . THOMAS . TYNDALE . BACHELAR . 1574. On the body of the Cup,—TO . REMEMBAR . THE . POORE. The Hall mark is a small black letter ♄, for 1567.

The "OWL POT," $7\frac{3}{4}$ inches high, of brown Flemish stoneware, a figure of an Owl, of which the head forms the cover to the jar. An entry in the Company's Books, under the date of 1537, states, "This year the 26 day of Aug. Julyan late the wife of William Vyneard alias Seger deceased and gave to the Hall a stone Pot like an Owl with certain silver about it gilt the value of 26s. 8d."

A STANDING CUP and cover, Silver Gilt, height 12 inches, diameter 4 inches. The Cover has a figure with a shield, on which is a helmet surmounted by the Crest, on a wreath a wild boar statant; the initials W. B., for William Bisby, a member of the Company, by whom it was presented in 1582. The plate mark a roman capital Q, stands for 1533.

The "DOXIE CUP," a standing Cup and Cover, Silver Gilt, chased, height 15 inches, diameter 5 inches; it is inscribed on the cover: THE GIFT OF JOANE DOXCIE. The stem represents the trunk of a tree. The plate mark is a roman H in escutcheon, with lion passant, answering to 1585. On the Cup are the Arms, "a lion rampant charged with a crescent, and a canton." Crest, on a wreath a double-headed eagle's head erased, charged with a crescent. It was presented to the Company in 1605. The bowl is engraved with scroll work composed of different flowers and acorns, and lovers' knots, over one of which are the initials I. B.

A COCOA-NUT HANAP, mounted in Silver Gilt, 10 inches high, $4\frac{1}{4}$ inches diameter. It is inscribed on the neck, THE GIFT OF IOHN PASFYLD, ARMOURER AND ISABEL HIS WIF. Date 1598. The mountings are ornamented with wyverns, and the stem is formed of three scrolls.

The "CHAPMAN CUP"; a vase-shaped Cup, with Cover, of which the top ornament has been broken off. The Cup is united to a stem by three scroll brackets, and the whole is most elaborately enriched in repoussé work with bands of foliage, scroll ornaments, flutings, and egg-and-tongue mouldings. On the body of the vase are engraved three coats of arms, with mantlings, helmets, and crests, being those of the Armourers' Company, and of the Donor, viz., per chevron in chief three demi-lions rampant, in base a crescent; Crest, a man's arm in armour embowed proper, couped at the shoulder, holding erect a banner displayed, thereon a plain cross, for CHAPMAN. On the rim of the Cover is inscribed,—✠ THIS + COVPE + IS + THE + GIFTE + OF + EDMOND + CHAPMAN + TO + THE + ARMARERS + HALL + WATINGE + XXX^{oz} 4^{d} TER + ANNO + 1581. The height of this very fine specimen is $9\frac{3}{4}$ inches, and with the Cover 14 inches; diameter $4\frac{1}{4}$ inches. The marks are a leopard's head, lion passant, a roman capital letter C, for the year 1580, and the maker's initials, S. B.—See *Illustration.*

A SALT and COVER, purchased by the Company in 1604. It is cylindrical, with richly ornamented bands at top and bottom, and stands on three eagles' claws. Underneath are the initials, W. R. It has a raised Cover, inscribed towards the top,—MAKE ALL SVRE,—and above this is a date, 1604. The whole is surmounted by a female figure standing on a globe, holding in her right hand a ball, and supporting by her left hand a shield with the Company's Arms engraved thereon. The height of the Salt is $6\frac{1}{2}$ inches, that of the Cover 5 inches; diameter 5 inches.

The "DIXON CUP," a standing Cup and Cover, $12\frac{1}{2}$ inches high, $4\frac{1}{4}$ inches diameter, egg-shaped bowl, on baluster stem and circular foot, finely engraved with scroll foliage, and rose branches in flower. It is inscribed round the rim—THE . GIFT . OF . ADAM . DIXON, ARMORER . DECEASED . THE . XXV . DAYE . OF . MARCH . 1598. On the base, PERFORMED . BY . HIS . EXECUTER . IOHN . MAXFEILD. On one side of the Cup are engraved the Company's Arms, and on the other, St. George and the Dragon. The plate mark is a Lombardic A, of the year 1598.

The "MAXFIELD CUP," a standing Cup, Silver Gilt, similar to the foregoing in size and design, and inscribed, THE . GIFT . OF . IOHN . MAXFIELD . ONE . OF . THE . ASSISTANTS . OF . THE ARMORERS . DECEASED . THE . XVII . *of* . *Iune*, 1608. On the foot is inscribed, Performed . BY . IHS . EXCECVTRIX . HELLEN . MAXFIELD. The plate mark is a Lombardic L, of the year 1608.

The "LEYCROFT CUP," a tall STANDING CUP and COVER, Silver Gilt, 20 inches high, 6 inches diameter, of rich repoussé work, in compartments alternately of landscapes and flowers. The stem is formed of the trunk of a tree, with a man whose hand is pierced as if for an axe. On the top of the Cover is a Roman soldier standing on a pyramid ornamented with scrolls and chevrons, and holding a shield on which are the Donor's initials $_{S.}{}^{L}{}_{A.}$ On the rim of the Cup is inscribed, THE . GYFT . OF . SAMPSON . LEYCROFT . CITIZEN . AND . ARMORER . OF . LONDON . DECEASED . ANO . DOMINI . 1608. The weight, "33 oz. 10 dwt.," is inscribed on the bottom. The silver leaves on the underside of the bowl and on the foot are evidently the work of a later period.—See *Illustration.*

The "FOSTER CUP," a tall Standing Cup and Cover, 20 inches high, $4\frac{3}{4}$ inches diameter, Silver Gilt, of repoussé work. On the top of the Cover is a figure of St. George and the Dragon, on an open work pyramid. Round the rim of the Cup is inscribed, "*The gift of John Foster ye Elder Deceased Twise Mr of this Compynye* and *in Larged by his son John Foster, now of this same Compyny Añ*o 1631." On the bowl are the Company's Arms, and those of Foster, "a chevron between three bugle-horns stringed, a martlet for difference." Crest, an arm in armour, holding a tilting spear.

Six "Pounced" WINE CUPS, of Silver, three larger, 6 inches high and 4 inches diameter; and three smaller, $5\frac{1}{2}$ inches high, and $3\frac{3}{4}$ inches diameter. They are all inscribed, "*The Guift of Gawen Helme Brasier Anno* 1633." The plate mark, the Lombardic letter I, answers to 1606.

Six plain WINE CUPS, of Silver, of similar shape to the preceding Cups, and presented by the same Donor, and inscribed as before.

These Cups are in imitation of the old Venetian glass, and in shape much like the shallow champagne glasses in modern use.

Two plain SILVER PORRINGERS, or Posset Cups, $4\frac{1}{2}$ inches high, $4\frac{1}{2}$ inches diameter. Inscribed, "*The guift of Alexander Normington* 1665." The plate mark, 𝔊, is for 1664.

A STANDING CUP and COVER, Silver Gilt, $9\frac{1}{2}$ inches high, $3\frac{3}{4}$ inches diameter, chased in arabesques, underneath the foot are the initials, T B I. The plate mark, a small german-text 𝔢, in escutcheon, answers to 1682.

Three small SILVER "BEER BOWLS," 8 inches high, $4\frac{1}{4}$ inches diameter. Each has St. George and the Dragon engraved on the side, and weighs 12 oz. 5 dwts. Date 1751.

Exhibited by the WORSHIPFUL COMPANY OF ARMOURERS AND BRAZIERS.

The COMPANY of WAX-CHANDLERS sent the following contributions:—

A large straight-sided LOVING CUP and COVER, Silver; $20\frac{1}{2}$ inches high, $6\frac{3}{4}$ inches diameter, on a baluster stem, and a round foot; on the Cover stands a gilt figure of Mars with a spear and shield, all of very rough execution. This Cup is engraved over the whole surface with subjects and articles relating to the production and manufacture of wax. On the bowl is a man tingling a swarm of bees, and another is hiving the same from the bough of a tree; and two shields of Arms, viz., 1st, the Arms of the Company; 2nd, Argent, on a fess cotised azure three fleurs-de-lis, Or, for NORMANSELL. Crest, a demi-female, holding in her left hand an annulet, and inscribed, "*The Gift of Richard Normansell Gent. Tenant to y^e^ Companie.*"

On the Cover are the following subjects:—on a table stands a taper-roller fitted with scissor-snuffers; a melting cauldron on a fire; a man with ladle in front of a fire-place, accompanied by his turnspit; a naked figure kneeling at a desk, at the side of which is a large taper, which he appears to have just lighted; a robed female with basket on her head, and with a sickle cutting cotton for the wicks from the tree; on the foot are figures in Eastern costume, bee-hives on stands, a griffin on a pedestal, birds, fountains, dolphins, &c. The plate mark is the small black letter 𝔣, of 1563.

A massive plain SILVER SPOON, 9 inches long, Parcel Gilt, with enriched knob, on the flat of which is engraved a bee-hive; on the back of the stem is inscribed, "1667 *Twise presented to y^e^ Company for their use & no otherwise to be disposed of.*" London plate mark, a small text 𝔫, for 1630. In front of the stem is inscribed "WILLIAM COLBVRNE 1653."

HEAD of the BEADLE'S STAFF, in Silver, $11\frac{1}{2}$ inches high, and 6 inches wide, supported on a bee-hive, and ornamented with the Arms, Supporters, Crest, and Motto of the Company.

Exhibited by the WORSHIPFUL COMPANY of WAX-CHANDLERS.

The GIRDLERS' COMPANY contributed the following articles :—

A SILVER MACE, bearing date 1664; TWO SILVER CUPS, bearing date 1652, and 1674, inscribed with the names of the respective donors, Messrs. Planner, and Wickens.

Exhibited by the WORSHIPFUL COMPANY OF GIRDLERS.

The following articles of Plate were contributed by the WORSHIPFUL COMPANY of SADDLERS :—

A COCOA-NUT CUP, or HANAP, with Cover, 12 inches high, in Silver Gilt mounts, which are richly chased. The Nut is divided in three panels by vertical bands of female therm figures ending in twisted serpents. In each compartment is a subject from the New Testament, carved in good relief; viz. :—1. The Annunciation, in which the vase of lilies is placed between the angel Gabriel and the Blessed Virgin Mary; above is the Holy Spirit in a human form. 2. The Nativity, in which many figures are introduced. 3. The Adoration of the Magi, who are offering their gifts of gold, frankincense, and myrrh. This Nut may probably be ascribed to the XVth Century, which was rich in such specimens.

THREE PIPE-LIGHTS, in Silver, each is $5\frac{1}{4}$ inches high, on baluster stem, with hexagonal foot; the Company's Arms on each. They have the date-mark a roman capital letter E, which answers to the year 1582.

A MASSIVE SILVER FLAGON, Parcel-Gilt, 8 inches high, $6\frac{1}{2}$ inches in diameter; ornamented with repoussé work in high relief. On the body is the representation of a stag-hunt in a wooded landscape, wherein are two cavaliers, with their attendants; one is in the act of mounting his horse, whilst the other on horse-back pursues the stag, at which he has discharged his gun, the smoke being expressed. It is inscribed, *Edmund Lee* 1676; and on the top of the cover is his coat of Arms, viz., Quarterly of 4; 1, Azure, two bars Argent over all a bend gules, LEE of Plaistow; 2, three lozenges 2 and 1; 3, Seme-de-lis, on a chief indented 3 crowns; 4, a fleur-de-lys. Crest, an arm habited, embowed, holding a sword erect, on which is a snake entwined, LEE.

TWO PUNCH LADLES, Silver, Parcel Gilt; each is $14\frac{1}{2}$ inches long; oval bowl, gilt $4\frac{1}{2}$ by $3\frac{1}{2}$ inches; on the handle are the Arms, Crest, and Motto of the Company. On one ladle is inscribed, *The Gift of Mr. William Smart, A. D.*, 1817. In the bowl is inserted a large gold coin of Queen Anne, date 1708, of which the reverse is seen on the underside of the bowl. In the same manner the bowl in the second ladle has a fine large gold coin of Queen Elizabeth, who is seen in profile, holding the sceptre and orb, the crown on her head, and her dress having the large purfled sleeve. Around is the Queen's favourite motto POSVI : DEVM : ADIVTOREM : MEVM. On the reverse are the Royal Arms, France and England, quarterly, and the legend,—ELIZABETH : D.G. ANGL : FRA : ET : HIBER : REGINA.

A Two-Handled Cup and Cover, Silver, 8 inches high, and 7 inches in diameter; highly repoussé in foliage on the top, and on the body, with a rich border of foliage. Inscribed, *The Gift of Peter Rich Esquire*, 1681. The date-mark, a small black letter d, answers to the year 1681.

A Rose-water Dish, Silver, 27 inches in diameter, the rim highly embossed with flowers and foliage. In the centre, on a raised boss, within a wreath of flowers, are the Company's Arms, viz.:—A chevron between three saddles; Crest, a horse passant, on his head a plume of three feathers; Supporters, two horses bridled; Motto, Our trust is in God. On the margin of the dish is a coat of Arms of the Donor; Argent on a chevron three crosses patée fitchée; Crest, on a coronet a ram's head.

The Ewer belonging to the Dish; Silver, $9\frac{1}{4}$ inches high, $5\frac{3}{4}$ inches in diameter; with one handle, short stem on circular foot, engraved with foliage. On one side are the Company's Arms, Crest, Supporters, and Motto, and on the other side the Donor's Arms and Crest.

A Massive Silver Tankard, tapering, with Cover; $7\frac{1}{2}$ inches high, and $5\frac{1}{4}$ inches in diameter at top, large bow handle and purchase. The Arms, Crest, Supporters, and Motto of the Company are engraved on the body of the Tankard on a large scale, and the following inscription,—*The Gift of Mr. John Sawyer Late Master of this Company Anno* 1695.

An Octagonal Salt, in Silver, very massive, 6 inches high, $7\frac{1}{2}$ inches across, with four volute scrolls or horns; on the body are engraved the Arms, &c., of the Company; and it is inscribed, *The Gift of Thos. Fizer Master of the Working Sadler Company*, 1686–1687. The date-mark is a small text letter i, which answers to the year 1686. The use of the horns was to sustain a napkin placed to keep the salt in the cavity clean.

A Circular Salt, in Silver, 5 inches high, $7\frac{1}{2}$ inches in diameter, with three horns, and inscribed, *The Gift of Edward Benfkin A Member of this Company, The* 18 *Septembr* 1690. Weight 30 oz. 10 dwt. The letter E is pounced in.

A Silver Candlestick, $13\frac{1}{2}$ inches high, in form of a Roman Doric column, with hollow and cabled flutings, on octagonal base, $7\frac{1}{2}$ inches across. In the hollow moulding of the base is, on one side a coat of arms, viz., ermine and azure a fleur-de-lys counterchanged, a canton Or; on the other side an inscription, *The Gift of Richard Banner to the Worshipful Comp. of Sadlers Anno* 1702. The Donor was Clerk to the Company.

Two Silver Monteiths, scalloped edges, each is $12\frac{1}{2}$ inches in diameter, and 8 inches high, drop handles from lions' heads. On one Monteith, which is plain, the Company's Arms, &c., are engraved on one side, and on the opposite side on a shield, a chevron between three mascles, in chief two swords saltier-wise between two fleurs-de-lis; crest, an arm holding a sword. Inscribed, *Michael Tesmond Vetustifsimæ Ephippiariorum Societatis per Biennium Præses hoc Dono dedit Sep.* 24, 1720. Weight 76 oz. 14 dwt. The second Monteith has eight panels, formed by embossed and frosted margins; in one panel are the Arms, &c., of the Company; in another is a shield with the initials E H R. interlaced; in a third panel the inscription, *Ex dono Johannis Packe Armigeri et Dignitifsimæ Societatis Ephippiariorum Præsidis.* In a fourth

compartment is a coat of Arms of the Donor, viz., Quarterly Argent and Ermine, in the first quarter a cinquefoil. Crest, on a helmet a demi-lion holding an anchor.

Exhibited by the WORSHIPFUL COMPANY OF SADDLERS.

The CARPENTERS' COMPANY sent the following contributions of Plate, which possess great merits as Works of Art.

FOUR STANDING or LOVING CUPS, used at the Annual Elections.

The THREE WARDENS' CUPS.

Each of the three Cups is 20 inches high, and $4\frac{3}{4}$ inches diameter, Silver Gilt, and similar in design to the Reeve Cup, but without the figure at the apex. On each is a shield with the Company's Arms. The earliest Cup bears the inscription, "*John Ansell having bene twice Mr of ye Comp' of Carpenters gave this to ye Mr Wardens & Comlty of ye Mistery of Freemen of ye Carpentry of ye Cittye of London Anno Do.* 1611." On one side of this Cup is a shield with the Donor's initial and mark, viz., $\frac{+}{A}$

The second Standing Cup, similar to the last in size and character, was the gift of Thomas Edmonds, the youngest Warden, and has his initials on one side E, with the inscription, "*This . Cup . is . ye . Gift . of . Thomas . Edmones . yongest . Warden . of . ye . Companye . of . Carpenters . & . Mr . Carpenter . to . ye . Chamber . of . London . & . one . of . ye . fower . vewers . of . ye . same . Cyttye . Anno Dom'* . 1612." The plate mark Q answers to the year 1612–13.—See *Illustration.*

The latest Cup in point of date, is that presented by another Master Carpenter and City Viewer, and resembles the two former in design. It is inscribed, "*The Guift of Anthony Jarman yonger Warden of the Carpenters and Mr Carpenter to the Chamber of London and one of the foure Vewers of the same Cyttye Aug'.* xijth 1628." On a shield on the bowl is engraved the mark of Anthony Jarman, and his initials, with the three compasses from the Company's Arms.

In Mr. Jupp's History of the Company will be found many interesting particulars of the "King's Surveyors," "King's Carpenter," and "City Viewers." The functions of the latter much resemble the duties of the District-Surveyors of the present day.

The "MASTER'S CUP" is a Standing Cup and Cover, Silver Gilt, $5\frac{3}{4}$ inches diameter, and 2 feet high, embossed with foliage, and having the Arms of the Company on the bowl. On the top of the cover, on an obelisk, is the figure of a man in armour holding a shield, whereon are the Arms of the Company. Around the rim of the Cup is inscribed, "*John Reeve being Mr ye second tyme made me For ye use of ye Mr Wardens & Coi-altye of ye Mystery of Freemen of ye Carpentry of ye Cittye of London for ever wthout charging ye Coi-altye then being.*" On the foot is inscribed, "Wardens Tho Fawcon, Edward More, and William Bonner." Mr. Jupp says, "Although there is no date to this inscription, we find from the names of the Master and Wardens, that it must have been presented in 1611." (*Hist. of the Carpenters' Company*, 1848.)

A SILVER POSSET-CUP, $4\frac{1}{2}$ inches diameter, inscribed, on one side, "*The Guift of Mary Purefoy*," and having on the other the Company's Arms embossed.

The SILVER HEAD of the BEADLE'S STAFF, "said to be the handsomest possessed by any of the City Companies." It is very massive and solid, weighing 82 oz. 2 dwts. It consists of four shields of the Company's Arms, supported on a Composite capital, springing from a column of the same order, and terminating in a fir-cone, supported on four finely designed inverted trusses. It has engraved upon its sides the names of the Master and three contemporary Wardens, viz.:—

William Ogborne Esqr. Master 1725	Mr. John Edden Upper Warden	Mr. Thomas Arlidge Middle Warden	Mr James Buckland Renter Warden

Like most of the City Guilds the Carpenters' Company formerly possessed great treasures of plate, which had to be disposed of to meet the rapacious exactions of Kings and Parliaments. In their records we find the following interesting items of plate, mostly Apostle-Spoons, no longer, alas! in existence. "John Ruddokke gave a maser of Sylv gylte wt a picture of Jhus;—Rs of Richard Togoode yongest Warden a Syllv spone wt peter; (It was the ancient custom for the youngest Warden to present a piece of plate to the Company on the Audit-day, when he rendered up his account. *Note by* E. B. J.)—Rs of Roger Coke yowgest warden a sellwer spon wt powll;—Rs of Rychard Madawke yowgest warden a selwer spon wt andrew;—John Samson yowngest warden a selwer spon wt John;—Stewen Punchon yongest warden a selwer spon wt J Hus; Welam Dostelle yongest warden a selwer spone wt thomas; Rs of Thomas Bosbey yongest warden a syllv spon wt Jamys;—Rs of Wyllam Walker yongeste warden a syllv spon of Jamys the les." (*From Inventory of Plate in early part of Henry VIII.'s reign. Hist. of Carpenters' Company*, pp. 24, 25).

The Coat of Arms of the Company, of which specimens carved in frames were exhibited, is very simple and appropriate, being, Argent a chevron engrailed between three open compasses Sable; or in the quaint language of the grant by "Clarensseux *Kyng off Armes*" (6 Ed. IV.), "A felde Siluer a Cheveron sable grayled iij Compas of the same." The motto is, "Honour God." The well-known ordinary, called the chevron, is in fact derived from Carpentry, being

the resemblance of a barge-couple, or pair of rafters, and is an emblem of strength and stability. In which sense HOMER likens his heroes, Ajax and Ulysses, in their wrestling-match, to this very arrangement in carpentry:—

> "Close lock'd above, their heads and arms are mixt,
> Below, their planted feet, at distance fixt;
> Like two strong rafters which the builder forms
> Proof to the wintry winds and howling storms,
> Their tops connected, but at wider space,
> Fixt on the centre stands their solid base."
>
> POPE'S *Iliad*, xxiii, 824.

Exhibited by the WORSHIPFUL COMPANY OF CARPENTERS.

THE PAINTER-STAINERS' COMPANY sent the following articles of Plate, one of which is associated with the name of the illustrious Camden, and another with that of an eminent Painter of his day.

A CUP, on a very long stem, richly chased, with strapwork, flowers, &c. In the centre is a Medusa's head; round the plain edge at top is engraved, "*Leonhart Fryer, Sergeant painter gave this*, A. 1605."

The CAMDEN CUP and COVER, of Silver. From the bottom of the bowl to about half way up the sides are large repoussé acanthus leaves terminating in tuns. It stands on a bell-shaped foot, to which it is attached by a baluster stem and four scrolls with female heads; the Cover is surmounted by a perforated pinnacle, and a figure of Minerva holding a shield on which is a fess engrailed between six cross-crosslets fitchée. This Cup was bequeathed by the celebrated Historian CAMDEN, to the Company in the following words, "Item I bequeath to the Company of Painter Stainers of London to buy them a piece of plate in memorial of me, Sixteen pounds, to be inscribed Gulielmus Camdenus Clarenceux, Filius Sampsonis Pictoris Londinensis, Dono dedit," which inscription is on the rim of the Cup. WILLIAM CAMDEN was born in London 1551, and died in 1623. Devoting himself to the study of the history and antiquities of his own country, he produced his great work, the *Britannia* in 1586, which David Hume called "the best historical production of any Englishman," and his *Annals of Queen Elizabeth* in 1615. In 1592 Camden was appointed Head Master of St. Paul's School. Plate mark, London, a small italic *f*, answering to the year 1623.

A SILVER SALT, the body is cylindrical and plain with gadroon mouldings, round the upper part is the following inscription, "*The guift of Mr. John Beston to ye company of ye Painter Stainers*," with coats of Arms. The dome-shaped cover is raised several inches, being supported by six scroll brackets, and is surmounted by a pinnacle; date 1635.

A plain SILVER CUP and COVER, presented to the Company by Sir James Thornhill, Knight, Master, 1721. He was born in 1676; died in 1732. He sat in Parliament, and was knighted by Queen Anne.

A Pair of Spoons, Silver, Parcel Gilt; the bowls are pear-shaped. At the head of each octagonal stem is a vase, on which stands the figure of a Warrior, in Roman costume (XVIth Century style), holding a shield whereon is a coat of Arms, A chevron between three griffins' heads erased. The figures are well executed, Length of each spoon 7½ inches; the plate mark is the small black letter c, for 1680.

Exhibited by the Worshipful Company of Painter-Stainers.

The Innholders' Company contributed the following selection:—

Two plain Circular Salts, Silver Gilt, each 3¾ inches in height and diameter, and inscribed, "This salt is the gifte of John Wetterwortt 1626," and having the Arms of the Company, viz., Per pale, in the first two crossed staves saltier wise, in second a chevron counterchanged and between three garbs. The plate mark, a small black letter i, answers to the year 1566.

A Standing Cup, Silver Gilt, 8½ inches high, 4¼ inches diameter, on a moulded baluster stem, and repoussé foot. The Cup has two narrow beaded bands; the two lower divisions are engraved with leaves and flowers, roses and thistles, in scrolls; and round the upper part is inscribed, in pounced letters,—

"Though I be gon Remember me,
for as I am so yon shall bee.

The gife of Grace Gwalter in Remembrance of her Deceased husband John Gwalter, the 27 of februare 1599." The plate mark is the Lombardic B of 1599, with lion passant, and leopard's head, and the maker's initials R. C.

Twenty-one Apostle-Spoons, Silver, Parcel Gilt, varying in length from 7½ to 9 inches, with plain oval bowls, and stems, and terminating in an ornamental pommel, whereon is the figure of St. Paul with a sword. The Spoons are of different dates, ranging from 1609 to 1661, and the earliest is inscribed, "John Faussett, Innholder 1609." Five of the set have engraved on their stems either "Sancte Julian," or "Sancte Gillian"; and on the bowls of two Spoons pomegranates are engraved. On one Spoon only are the Arms of the Company marked, and inscribed, "Innholders 1658."

Another Spoon, on which is a Saint with his right hand raised in the act of blessing, and inscribed, on the back of the stem, "The gift of Thomas Tilsley."

A Circular Salt, Silver Gilt, 16 inches high; it has a dome-cover raised on four scrolls, and terminating in an obelisk. It was the gift of Anne, widow of John Sweete, 1635.

The "Osborne Cup," Silver Gilt, 11½ inches high, 5½ inches diameter. It has a plain taper bowl, on a moulded baluster stem, and round foot, and is inscribed, "*The Gift of Edward Osborne* 1658. Weight 36 oz. 8 dwts. The plate mark is the large black letter A, of 1658.

Exhibited by the Worshipful Company of Innholders.

The FOUNDERS' COMPANY exhibited some interesting specimens of their Plate, of which the particulars are derived from a History of the Company, written by their Master, 1852–'3–'4, William Meade Williams, Esq.

A VENETIAN DRINKING GLASS, with Silver Gilt mountings. It was presented to the Company by Mr. Richard Wioley, who was Master in 1631, and again in 1640, and was to be used on the Master's Day, according to the desire expressed in his Will:—"And whereas I the said Richard Wioley for 34 years have been a Member of the Livery of the Company of Founders of the City of London, from whom I always have good respect and observation ever showed to me in that time aforesaid, in requital thereof I give and bequeath unto the said Company my painted Drinking Glass with the silver and guilte foote, which by relation was brought from Bullen out of France at the time when Henry the viijth King of England had that place yielded unto him (1544), this Glasse being parte of the pillage then taken by a Yeoman of the Crowne, and hath remained in one and the same familie to this day; which Glasse I bought for a valluable consideration, and do desire that this Glasse may be used in the Founder's Hall only upon the Election Day when the Master and Wardens are to be elected and chosen according to the ancient custom of this Company. The Old Master presenting to the New Master in a cuppe of Hipocrass, drinking unto him by the name of Master, which I desire may be in this Glasse. And I do hearby wish that my means were agreeable to my Will then should they record me a better Benefactor: and I shall ever wish the whole Body may ever live in Unity, Concord, and Brotherly Love, which is pleasing to God and Man. Even thus the God of Heaven bless them all. Amen." The Cup is an exceedingly beautiful specimen of Venetian painted glass of the XVth Century. "It is stated on good authority, that there are only two other examples known of the glass manufacture of the above period, one of which is in the possession of the Baron Rothschild, by whom it was lately purchased for 350 guineas. The original glass foot is supposed to have been broken at the siege of Boulogne, and has been replaced by one of silver gilt; the mounting is English by the plate marks, which are partly obliterated, but refer to the year 1607."— See *Illustration.*

"The painting on the glass may be considered to represent Tethys, the greatest of the sea deities, wife of Oceanus; she is clad in a mantle edged with gold, wearing a crown, and riding on a sea-horse at the bottom of the ocean, accompanied by two of her 3000 daughters,

also on sea-horses; there is an altar with incense burning on it, surmounted by a human skull, with drapery hanging between each goddess from the altar down to the weeds and shells at the bottom of the sea, emblematical of the libations and sacrifices which were offered to them." Page 247.

A SILVER SPOON, the gift of Humphrey Bourne; the handle has a mask at each end and in the centre, and also a female therm figure, and is inscribed—

"If you love me, keep me ever,
That's my desire, and your endeavour."

In the Company's Records is this notice:—"1633. All the spoones were sould but one, w^ch^ was Humphry Bournes spoone." Mr. Williams says—"The spoon which has been kept for many years in the case with the drinking Glass, and with which it has always been supposed to be connected, is of Nuremburg manufacture, and of great beauty and rarity. The initials, H. B., 1625, on the back, would identify it with the spoon above referred to, Humphrey Bourne having been admitted into the Company in that year, and on which occasion, as before recorded, it was the practice for every new brother to give a silver spoon of the value of 13s. 4d. at the least."

THREE SILVER TANKARDS, inscribed, "The Gift of Thomas Fisher, Mer^t^ and Founder of London." On a shield, within an enriched border, are the Company's Arms, viz., Azure a laver pot, or covered cup, between two candlesticks Or. The Tankards bear the initials B. A., for the maker, and the hall mark of 1708. Mr. Fisher, who was fined for all the offices in 1708, left direction by his Will, dated March 23, 1706,—"I give also and bequeath to the Master and Wardens of the Mistery of Founders of London, of which Company I am a Member, the sum of Fifty Pounds to buy them a piece of useful plate to be used by the said Company."

The BEADLE'S MACE, or Staff Head, in SILVER, with the Arms of the Company.

Exhibited by the WORSHIPFUL COMPANY OF FOUNDERS.

The BRODERERS' COMPANY contributed the following example:—

A tall STANDING CUP and COVER, Silver Parcel Gilt, the bowl in shape of a gourd, on a globular and circular foot, ornamented with a gadroon pattern. The panels on the bowl, which are formed by repoussé scrolls, enclose winged figures. The panels on the rest of the Cup are filled with fruit and flowers. The stem of the Cup is the trunk of a tree, of which the branches have been lopped by the axe of a diminutive woodman. On the Cover is a vase containing flowers enamelled in colours. In design and execution this Cup much resembles that of the Armourer's Company (see engraving of "Leycroft Cup"), and one belonging to Christ's Hospital, all being probably made by the same goldsmith. Around the rim of the Cup is inscribed, *The Gift of Edmund Harrisonn Imbroderer to our late Soveraigne King James and unto Or. Soverayne Lord King Charles that now is.* 24 *die Jany* 1628 *then being Warden of the*

Company of Broderers." On the foot is inscribed, "*Unto the Misterie and Company of Broderers for ever* 1628." On the base of the foot—

E. HARRISON ob. the 9th of Jan. 1666. Æ. 77.

Was a parishioner of Cripplegate, at the age of 40 *he married Jane the eldest daughter of Thomas Godfrey Esq. of Hodiford in Kent, by whom he had* 12 *sons and* 9 *daughters, of whome* 5 *only survived him, viz*t. *Godfrey, Edmund, Peter, Sarah, & Jane.*

Exhibited by the WORSHIPFUL COMPANY OF BRODERERS.

The COOPERS' COMPANY contributed only a few specimens of their Plate.

A plain round SILVER TANKARD, straight-sided, 7 inches high, and 5 inches in diameter, on round foot, and engraved with the Arms of the Company, and inscribed, *The Gift of William Chisworth, Cooper, Deceased the* 3 *December* 1661." Weight 38 oz. 3 dwts. The plate mark is the court hand letter *m* of the year 1649, with the lion passant, and leopard's head.

A SILVER HAMMER, with the date 1670. A SILVER MONTEITH, date 1705. A SILVER SALVER, date 1742. TWO MODEL CASKS, in Silver, date 1841.

Exhibited by the WORSHIPFUL COMPANY OF COOPERS.

The PLASTERERS' COMPANY sent the following specimens of their Plate.

A small SILVER HAND-BELL, $3\frac{3}{4}$ inches high, the handle formed of the Company's Crest, viz., A wolf's head erased, resting on a wreath. It is inscribed, "*The guift of Capt. Abraham Stanyan beinge Mr of this Company* 1647 *&* 1648."

A SILVER SPOON, $7\frac{1}{4}$ inches long, with an oval bowl, ornamented at the back. The handle is flat, and slightly curved upwards at the end, and has two deep notches, and on the end "I. P." The hall mark, a small black letter g, answers to the year 1684.

A SILVER SPOON, in shape like the last, and inscribed, "MH 1693." It has no hall mark.

A two-handled SILVER CUP; it has on one side the Arms of the Company, embossed in high relief, viz., On a chevron, between two plasterers' hammers and a trowel in chief, and in base a plasterer's brush, a rose between two fleurs-de-lis. On the other side there has been an inscription, of which only the date "1706" can be made out. The hall mark, a small court hand *l*, stands for the year 1706.

Exhibited by the WORSHIPFUL COMPANY OF PLASTERERS.

The IRONMONGERS' COMPANY did not escape the common fate of the Civic Corporations, being compelled at various times to sell their Plate, to meet the exactions of the Rulers of the day, levied under the name of loans and benevolences. An extract from their records will show the nature of such applications, but of the money thus "borrowed" very little was ever returned.

1523. "Kyng Harey the viijth in the xiij yere off hys rayn borowd off the site of London xx M^{li} off the whyche sum of money he comandyed to have all the money and platt that was belonging to every hawlle or craft in London, to the ententt that the money myght be lentt wth the more esse, at the whyche commandmentt he hade all oure money belonging to oure hawlle, that was the sum of xxv^{li} xiij^{d} and also was solde at thatt tyme theys passell of platt here aftyr folowing."—Mr. NICHOLL'S *History of the Company*, page 53.

Some specimens of an early character have been preserved, probably because the precious metal in them was not of much account, but they are extremely valuable in an archæological sense, and accordingly illustrations of them are given:—

A Pair of MAZER-BOWLS, flat-shaped, $6\frac{1}{4}$ inches diameter, and $2\frac{1}{2}$ inches deep, with Silver Gilt mountings, XVth Century. In the centre of each Bowl inside is a raised boss, whereon is a Gothic trefoil, picked out in green and black, with the Company's Arms enamelled in their proper colours. Round the rim of one of the Bowls, is a Latin inscription in Old Gothic characters, which read as follows:—

"*Ave · Maria · grā · plena · dñs · tecum · bencdicta · tu · in · mulierib' · e · bencdictus · fructus.*"

This Invocation to the Blessed Virgin Mary, commonly known as the "Hail Mary!" is composed partly from the Angelic Salutation, and partly from the greeting of Elizabeth to her cousin Mary (*St. Luke, ch.* i):—"Hail (Mary) *thou that art* highly favoured, the Lord *is* with thee; blessed *art* thou among women (*v.* 28), and blessed *is* the fruit of thy womb" (*v.* 42).

The Mazer was sometimes of large dimensions; one belonging to the Rev. G. W. Brackenbridge, called "the Tokerus Bowl," is $9\frac{5}{8}$ inches across, and $7\frac{3}{4}$ inches high. It is inscribed, in Lombardic capitals—

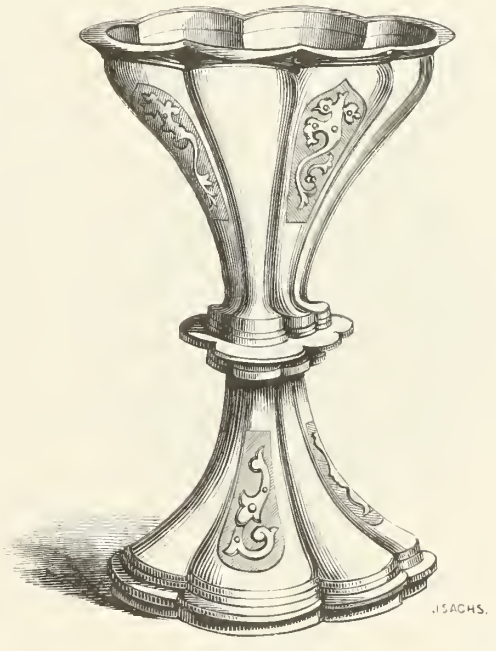
✠ "*Be yow mere and glade and soo the Masters Tokorus do byde.*"

To such examples SPENSER no doubt alludes when he speaks of "a mighty mazer bowl of

wine."—*Faerie Quene.* Mr. H. Syer Cuming wrote an elaborate paper on the Mazer in the *Journal of the British Archæological Association,* vol. v, p. 353, wherein he states that—"none but a maple wood vessel can be a mazer, although the name is often given to any large bowl." Hence the fitness of SPENSER'S language:—

> "Then, lo, Perigot, the pledge which I plight,
> A mazer yurought of the maple warre,
> Whereon is enchased many a fair sight
> Of bears and tigers that make fierce war."
> SHEPHERD'S *Calendar, August.*

TWO PARCEL GILT SILVER SALTS, of hour-glass shape, with six-foiled sides, each alternate fluting is ornamented with engraved foliage; height $5\frac{1}{2}$ inches, diameter $3\frac{3}{4}$ inches. The date of one Salt is, from the plate mark, 1518, and of the other 1522. These curious pieces of plate have generally been used as stands for the mazer bowls belonging to the Company, although they have no connection with them either in style or date. Among the benefactions to the Company of plate, an entry under date 1500, records,—"Mystris FELYS BATE, late the wife of John Bate, gave ij saltys with a cover of sylver, and pcell gylt, weying liij unces, di. the iij day of November a° Mv^c." Also, in 1562, Mrs. Agnes Lewen, widow of "good master Thomas Lewen, altherman, sum tyme shreyff of London," gave "two salts w^t a cover, all gilt, weighing lxv. oz." Also, in 1608, Mr. Christopher Clitherow, executor of the last will and testament of Mr. Henry Clitherow, deceased, delivered to the Wardens "1 gilt salt w^t a cover, weighing $52\frac{1}{2}$ oz. and 15 p'cell guilte spones, waying 27 oz." In 1675, Richard Young, Esq., presented to the Company "one large silver salt, containing 69 oz." to be excused from serving the offices of Master and Warden.—See *Illustration.*



Among the Romans, all persons who were raised above poverty had a salt-cellar of silver, which descended from father to son, and a patera, or plate of silver, the two being used in the sacrifices to the household deities. These were probably the only articles of luxury in the first days of Roman simplicity. Until very recently a salt-cellar, placed on the table, divided the nobler guests from those of inferior degree; it was usually a large piece of plate, having a cover to keep the salt clean.

> "The cover of the salt hides the salt."
> *Two Gentlemen of Verona, Act* iii, *Scene* 1.

> "Plague him, set him beneath the salt, and let him not touch a bit till every one has had his full cut."
> DECKER. 1604.

"My proud lady
Admits him to her table, marry, ever
Beneath the salt, and there he sits the subject
Of her contempt and scorn."

MASSINGER. *City Madam, circa* 1632.

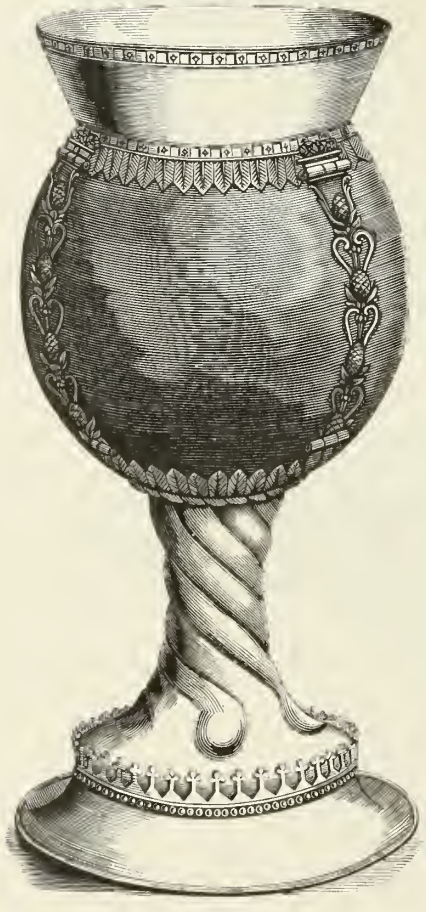
Salt-cellars were sometimes magnificent pieces of plate; thus, in the Inventory of Furniture at Kenilworth, belonging to Robert Dudley, Earl of Leicester, we find,—"A salte. ship-fashion, of the mother of perle, garnished with silver and divers workes, warlike-ensignes, and ornaments with xvj peeces of ordinance, whereof ij on wheles, two anckers on the foreparte, and on the stearne the image of Dame Fortune standing on a globe with a flag in her hand. Pois xxxij oz." Another is described as "A gilt salte like a swann, mother of perle. Pois xxx oz. iij quarters."

In an early metrical Romance the distinguishing mark of separation is noticed:—

"The King at meat sat on des (*dais*)
With dukes and earlès proud in press,
The saler on the table stood."

CŒUR DE LION.

A COCOA-NUT CUP, or "HANAP," with Silver Gilt bands and mountings; 8½ inches high, on spirally-fluted stem and circular foot; hinged vertical bands, trefoil cresting round the base, and delicately small quatrefoils in the band of the lip; the Nut itself is plain. XVIth Century work.—See *Illustration.*



Among the donations to the Company is the record of a similar article of plate, but no longer in existence:—"1526. Master Harre Sturgon, who died the 21 Aug. in this year, gave a black nutt w^th^ a cov. of sylver, p.gilt, waying xxxiiij ownces."—Mr. NICHOLL'S *History of the Company*, 1851, page 528.

Cocoa-nut Cups, instead of being plain in the nut, were often ornamented with medallions or panels, in which were elaborately carved scenes from sacred or profane story, or with illustrations of domestic subjects. A very fine specimen of this class, exhibited by Mr. H. Durlacher, is described at page 563; and another equally good "Standing Nut," is among the contributions of the Vintners' Company.

A SILVER TOBACCO-BOX, of oval shape, the longer diameter 7½ inches, the shorter 5¾ inches. It is 3 inches high, resting on four feet, the handle formed of a snake. The Arms of the Company are inside the lid, on which is inscribed, "The Gift of Mr. Waddup." The date mark, a large black letter G, answers to the year 1663.

The "HUMFREYS CUP," a Loving Cup of Silver Gilt, 14½ inches high, 6½ inches diameter, weight 51 oz.; it is on a baluster stem. On one side are engraved the Company's Arms, but the supporters to the crest represent wild cats, or foxes collared, rather than lizards. On the other side of the Cup are the Arms of Humfreys, or Humfries, in an engraved border; "Quarterly 1 and 4, Sable three nags' heads erased Argent; 2 and 3, Per pale Or and Gules two lions rampant endorsed counterchanged." The Cup is inscribed, "*Ex Dono Gulielmi Humphreys, Miles et nuper Vicecom: Londini ad Societatem* 1706." The Donor of this Cup, William Humfreys, Citizen and Ironmonger, was an Alderman of the City of London, served as Sheriff in 1704, when he was knighted by Queen Anne. He was Master of the Company in 1705, and became Lord Mayor in 1714, the first year of George I., whom he entertained at Guildhall, and in consequence was created a Baronet, 30th November. He sat in Parliament for Marlborough the same year, and died in 1735, leaving an only son, Sir Orlando Humfreys, second Baronet, at whose death, in 1737, without male issue, the title became extinct. Sir William was buried in a vault at St. Mildred's, Poultry.

The "THOROLD CUP," a Loving Cup of Silver Gilt, on baluster stem, 14½ inches high, 6½ inches diameter, and weighing 42 oz. 7 dwts. It has the Company's Arms on one side, the same mistake occurring in the supporters, as noticed in the "Humfrey's Cup." On the other side are the Arms of Thorold, Sable three goats salient Argent; and the Crest, A stag trippant: these are all within elaborately chased borders. On the foot of the stem is inscribed, "*The Gift of Sir George Thorold, Knight, Baronet, and Alderman of ye city of London, and one of this Society*, 1710." The brother, father, and grandfather, of Sir George Thorold were Masters of the Company; he was Master in 1708, in which year he was Knighted, Alderman and Sheriff in 1720, and created by Queen Anne a Baronet in 1709, he was Lord Mayor in 1720. He died, without issue, in 1722; the baronetcy devolving, according to the patent, on his younger brother Samuel, at whose death, without issue, in 1738, the title became extinct. A fine portrait of Sir Samuel Thorold, Bart., in a full dress of the period, is placed in the banqueting room; and a portrait of his grandfather, Thomas Thorold, Master in 1634, 1644, and 1645, is in the Court room; "white beard and grave countenance; habited in a scarlet gown, ruff, and gold chain. A very fine portrait, supposed to be by Cornelius Jansen."—Mr. NICHOLL'S *History of the Ironmongers' Company.*

The HEAD of the BEADLE'S STAFF, in Silver, representing the Arms and Crest of the Company on both sides, 7 inches by 5½ inches. This badge appears to be identical with a gift recorded in Mr. NICHOLL'S *History:* "1714. Sir Thomas Dunk presented to the Company their Arms in silver for the head of a beadle or porter's staffe."—Page 539.

The "LANE CUP," a Loving Cup, Silver Gilt, 14½ inches high, 6½ in. diameter, weight 52 oz. 7 dwts., on plain baluster stem. On one side the Company's Arms are engraved, with motto and crest, and on the other side is the inscription, "*Ex dono Radulphi Lane Armigeri*, 1712," and a shield of 32 Quarters, and an impalement. 1, LANE, per pale Azure and Gules, three saltires Argent; 2, STRICKLAND, Sable, three escallops Argent; 3, STRELLEY, Gyronny of eight pieces, Sable and Argent, on a canton a covered cup; 4, PARR of Horton, Argent two bars Azure, within a bordure engrailed Sable, with an annulet for difference; 5, ROOS of Kendal, Gules three water-budgets Argent; 6, BRUS of Skelton, Argent, a lion rampant Azure; 7, LANCASTER, Argent, two bars Gules, on a canton of the second a lion passant guardant Or;

8, CROPHULL, Argent, a saltire Gules, fretty Or ; 9, VERDON, Or, a fret Gules ; 10, LACY, Or, a fess Gules ; 11, BIGOT, Or, a cross Gules, thereon a label of three points ; 12, MARSHALL, Gules, a bend lozengy Or ; 13, MARSHALL, Earl of Pembroke, per pale Or and Azure, a lion rampant Gules ; 14, DE CLARE, "Strongbow," Or, four chevrons Gules ; 15, MACMURROUGH, Sable, three garbs Or ; 16, FERRERS, Or, six lions rampant in pale . . . . ; 17, D'EVREUX, Vaire, three pales Or, on a chief Gules a lion passant guardant Sable ; 18, FITZ-HUGH, Azure, three chevronels interlaced in base, a chief Or ; 19, STAVELEY, Argent two bars Gules, over all a fleur-de-lis Sable ; 20, FOURNEUX, Gules, a bend between six cross-croslets Or ; 21, GREY of Rotherfield, Barry of six, Azure and Argent, on a bend Gules three martlets Or ; 22, MARMION, Vaire, Argent and Azure, a fess Gules ; 23, WARREN, Chequy, Or and Azure, a canton Gules ; 24, GARNEGAN, Barry of ten, Or and Azure, an eagle displayed Sable ; 25, ST. QUENTIN, Or, three chevrons Gules, a chief vaire ; 26, GREENE of Green's-Norton, Azure, three bucks trippant Or ; 27, MABLETHORP, Gules, a chevron between three cross-croslets Or, in chief a lion passant of the last ; 28, SALISBURY, Gules, a lion rampant Argent, between three crescents, Or ; 29, BEWLEY of Kent, Argent, a chevron between three eagles' heads erased Sable ; 30, HENEAGE, Azure, a greyhound courant Sable, between three escallops Or, and a bordure Gules ; 31, MANNERS, Or, two bars Azure, a chief quarterly Azure and Gules, 1 and 4, two fleurs-de-lis, 2 and 3, a lion of England, all Or ; 32, ISHAM, Gules, a fess, and in chief three piles meeting in fess, all wavy, Argent.

The impalement is, Argent, on a fess Sable three bezants, in base a greyhound courant, and in chief two shields of arms, viz., those of Lane and Parr of Horton ; from the latter issues an arm draped suspending a marquess's coronet over the former coat. This singular arrangement was probably adopted to show that a connection by marriage existed between the family of Sir Ralph Lane and William Parr, Marquess of Northampton, who was, however, only cousin-german to Sir Ralph's wife.

Twenty of the Quarterings on the Lane Cup belong to lineal ancestors of Ralph Lane, sometimes very remote, stretching to the time of the Conqueror ; the remaining twelve are brought in by collaterals of the Parr alliance.

RALPH LANE was the son of William Lane and Anne, daughter and heir of John ISHAM (32) ; Willam Lane's father, Robert Lane, married Theodosia, daughter of Sir Thomas MANNERS (31), fourth son of Thomas, 13th Lord Roos of Hamlake ; Robert's father, Sir William Lane, married Mary, daughter of Sir Thos. Andrew, by Mary, daughter of John HENEAGE (30) ; Sir William's father, Sir Robert (whose wife was Catherine, daughter of Sir Robert Copley), was the son of Sir Ralph LANE (obt. 1540), who married Maud, eldest daughter and co-heir of Sir William PARR, Lord PARR of HORTON (4), whose wife was Mary, daughter of Sir William SALISBURY of Horton (28). Sir Ralph's father, William Lane (who married Jane, daughter of Hugh Mavin), was son of William LANE (1), whose wife was Elizabeth, daughter and heir of Edward STRICKLAND (2), and his wife Joan, daughter and heir of John STRELLEY (3).

Returning to the Parr family, the above-mentioned William, Lord Parr, of Horton, was son of Sir William Parr, whose wife was Elizabeth, second daughter and co-heir of Henry, fifth Lord FITZ-HUGH (18), son of William, fourth Lord, whose father Henry, third Lord, married

Elizabeth, only daughter and heir of Sir Robert GREY (21), whose wife was Lora, second daughter and co-heir of Herbert de St. QUENTIN (25), and whose father John, Lord Grey of Rotherfield, married Alice, daughter of John, second Lord MARMION (22). Henry Fitz-Hugh, third Baron, was son of Henry, second Baron, whose father, Henry Fitz-Hugh, married Joane, daughter of Sir Richard FOURNEYS (20). Henry Fitz-Hugh's father, Henry, the first Baron, was great-grandson of Randolph Fitz-Henry, by his wife Alice, daughter and heir of Adam de STAVELEY (19). Robert de Marmion, great-grandfather of John, second Lord Marmion, married Anice, daughter of GARNEGAN Fitz-Hugh, whence no doubt the coat, No. 24.

Sir William Parr (father of Lord Parr of Horton), was son of Sir Thomas Parr, whose father, John Parr, was son of Sir William Parr and Elizabeth de Roos, heir of her grandfather Sir Thomas de ROOS (5), who was great-grandson of Robert de Roos and his wife Margaret, daughter of Peter de BRUS, of SKELTON (6), by his wife, Helewise de Lancaster, whose grandfather, William de LANCASTER (7), married Gundred, grand-daughter of William de Warren (23), by his wife Gundred, youngest daughter of WILLIAM the CONQUEROR. The coat 29 belongs to Bewley of Kent.

The remaining twelve coats ought not to be in the shield, as they only belong to families with whom the Parrs intermarried, not being ancestors of Ralph Lane. Thus, Lord Parr of Horton's *brother*, Sir John Parr, married Agnes Crophull (whose first husband was Sir Walter D'Evereux (17), daughter and heir of Thomas, son of John CROPHULL (8), and Margery second daughter and co-heir of Theobald, second Lord VERDON (9), whose wife was great grand-daughter of Roger Mortimer and Isabel de FERRERS (16). Lord Verdon's grandfather, John de Verdon, married Margaret, daughter of Gilbert de LACI (10), and his wife Isabel, daughter of Ralph BIGOD (11), son of Hugh Bigod and his wife Maud MARSHALL (12), eldest daughter of William MARSHALL, Earl of PEMBROKE (13), whose wife was Isabel only daughter of Richard de Clare, called "STRONGBOW (14), and his wife Eva, daughter of MCMURROUGH, King of Leinster (15). The coat of MABLETHORP (27) is brought in by the marriage of the daughter of Sir John Mablethorp to Sir Thomas Green, fifth in descent from whom is Sir Thomas GREEN of GREEN'S NORTON (26), whose second daughter Matilda married Sir Thomas Parr, father of William Parr, Marquess of Northampton, and of Catherine the sixth Queen of Henry VIII.

G. R. F.

A PAIR OF SILVER CANDLESTICKS, with branches, handsomely chased, presented in 1770, by Alderman JOHN SHAKESPEAR, who was Master of the Company in 1769–70. This gentleman was grandson of Mr. John Shakespear, who settled at Shadwell, as a ropemaker, where he died in 1689, and where the business was carried on for several generations at "Rope-Walk," afterwards known as "Shakespear's Walk." A Pedigree Table of the Family is printed in Mr. Nicholl's revised edition of his "*History of the Ironmongers' Company*," and full particulars of the Stepney-Shakespears, with an elaborate Table of Descent, are given in "*Shakspeareana Genealogica*," compiled by the Editor of this Catalogue (1869), wherein he suggests that the Family was derived from a first cousin of the Poet. The Alderman and his second son, John Shakespear, made excellent alliances by marriage, and their descendants can therefore claim among their ancestors some of the best families in England and Scotland, including the early Royal Houses of the two countries.

A PAIR OF SILVER CANDLESTICKS, with branches, similar in pattern to those presented

by Alderman Shakespear, made by order of the Company, and inscribed, "Purchased by the Ironmongers' Company, Robert Westwood, Master, Thomas Atkins, Edward Oseland, Wardens, A.D. 1829."

THREE ROSE-WATER EWERS and DISHES, Silver Gilt; each of the former is 14½ inches high, with the Arms, Crest, and Motto of the Company, and inscribed on the foot, "The Worshipful Company of Ironmongers, Mr. John Unwin, Master, Mr. Francis Hawes, Mr. Willoughby Stevens, Wardens, 1784." Two serpents form the handle; the lower parts of the Vase and base are fluted. Each Dish is 23 inches diameter, with fluted border, on which are the Company's Arms. One of these Dishes, with its Ewer, is shown in the following Group of Plate, in which is also seen one of the covered Tankards described at page 624.

Of the other objects in this Group, the handsome Loving Cup, made after the pattern of plate belonging to the Company, with plain bowl and baluster stem, the best type for such drinking vessels, was presented, in 1868, by Mr. Robert Westwood, past Master, 1861–'2, in token of his affectionate regard. His Arms, Gules, four mullets of six points Or, pierced of the field, a canton Ermine; and motto, "Ne Vile Velis," are seen on the Cup. The Candlestick, shown in the Group, is one of a pair presented by the late Alderman Thompson, and will be described hereafter.

A CLARET JUG, the body of Glass, the neck and foot of Silver Gilt, are connected by three vertical bands, 13½ inches high to the lip, and 16 inches including handle; on the latter are figures of a female and boy, intended for the infant Bacchus and his nurse, the nymph Ino, who holds a bunch of grapes over her young charge. The circular foot and the mountings are adorned with small masks, and a larger one forms the underside of the lip. The oviform body is divided in three panels, whereon are engraved within oval shields as many coats of Arms, viz., of the Company, of Mr. Nicholl, and of Von Rahn, surrounded by clusters of grapes and vine leaves. Around the foot is inscribed, "Presented to John Nicholl, Esq., F.S.A., by the Worshipful Company of Ironmongers, London, in testimony of their esteem, and in acknowledgment of the zeal and ability with which he discharged the office of Master of the Company, 1860." This elegant vessel, designed after the manner of Benvenuto Cellini, was exhibited at the special request of the Company, and it appears in the foreground of the accompanying Group, with other objects which were in the Collection.

Among them is seen the Altar of Diana, belonging to the Goldsmiths' Company, described at page 401; also Mr. J. Walker Baily's Helmet, page 181; and his Seven-bladed Mace; several other Maces, including that of Tower Ward; a Sword and the Muzzle belonging to Mr. Pritchett; a Powder Flask; Mr. Wolley's Shield; and some of Mr. Slade's Glass. This group is engraved from a photograph taken by Mr. William Baily, Member, who became Master in 1865-6.

A Pair of Silver Candelabra, with branches, presented to the Company in 1829 by William Thompson, Esq., M.P., Lord Mayor in 1828, and Master of the Company in 1829, and again in 1841. They are elaborately chased with foliage and masks, and the centre nozzles have eagles for a termination. One of these handsome gifts is shown in the Illustration at page 622. Alderman Thompson's only child, Amelia, married the Earl of Bective, and had, with a son, Lord Kenlis, five daughters.

Two Silver Gilt Round Tankards, with Covers, each 9½ inches high, 5½ inches diameter, and weighing 56 oz. 5 dwts., standing on four lions sejant, with a lion sejant for the purchase of the handle, and having the Arms, Crest, and Motto of the Company. One Tankard is inscribed, "*The Gift of Mr Henry Palmer, Anno* 1724;" the other, "*The Gift of Mr George Lawrence, Anno* 1731." These are very good examples of the plain round covered Tankard of former days. One of these Tankards is shown in the Group of Plate, at page 622. The Company kindly granted the use of the wood-block illustrations at pages 622, 623.

"My sober evening let the tankard bless,
With toast embrown'd and fragrant nutmeg fraught."
Warton. *A Panegyric on Oxford Ale.*

Exhibited by the Worshipful Company of Ironmongers.

MISCELLANEOUS OBJECTS.

A Hebrew Phylactery, Illustrated, and mounted in Silver Gilt scroll work.

Exhibited by Messrs. Hunt and Roskell.

Moses, in *Deuteronomy*, recites "the first and great commandment," as the Saviour calls it (*St. Matthew*, xxii, 38), and then tells the Hebrew nation to observe the words, "And thou shalt bind them for a sign upon thine hand, and they shall be as frontlets between thine eyes. And thou shalt write them upon the posts of thy house, and on the gates" (vi, 8, 9). Justin Martyr, writing in the IInd Century, says in his Dialogue with Trypho, "Moses commanded you to wear a phylactery of characters, which we by all means judge to be sacred, written on very small bits of parchment." Our Blessed Lord's reproof of the Scribes and Pharisees, "But all their works they do for to be seen of men: they make broad their phylacteries, and enlarge the borders of their garments" (*St. Matthew* xxiii, 5), was therefore directed against an infringement of the early customs, in an ostentatious wearing of the phylactery, or frontlet, and the fringes of their dress, larger than did other Jews. Leo of Modena, describing the phylactery, says, "The Jews take four pieces of parchment, and write with an ink made on purpose, and in square letters, these four passages, one in each piece. I. 'Sanctify unto me all the first-born,' &c. (*Exod.* xiii to the 10th verse). II. (from *v.* 11 to *v.* 16. III. 'Hear, O Israel, the Lord our God is one Lord' (*Deut.* vi, from *v.* 4 to *v.* 9). IV. 'If ye shall hearken diligently unto my commandments,' &c. (*Deut.* xi, *v.* 13 to 21). This they do in literal obedience to the words of Moses." In the Rabbinical Targum, written about 500 years after the Christian Era, a passage occurs which shows that the Jews, at that time, used the phylactery as an amulet, or charm: "The congregation of Israel hath said, I am chosen above all people, because I bind the Phylacteries on my left hand, and on my head, and the scroll is fixed on the right side of my door, the third part of which is opposite to my bed-chamber, that the evil spirits may not have power to hurt me." At the present day the Jews fasten narrow strips of parchment, containing a sentence from the Old Testament and covered with metal, to the jamb or door-post.

Two early Seals, one of Bronze, and the other of Bone, both found at St. Alban's Abbey, and in the possession of the late Rev. Dr. Nicholson, the Rector of St. Alban's, Honorary Canon of Rochester. The Bronze Seal was found on the north side of the Abbey, near the foot of the wall, just beneath the original level. Around it is the legend,—SIS MIHI SALVATOR DIVINVS AVXILIATOR. Of the Bone Seal Dr. Nicholson gave the following

account:—"Mr. Albert Way obligingly wrote a paper upon it, which was read before our Archæological and Architectural Society, in October, 1850, the year after that in which it was discovered just beneath the Sanctuary, or Chapel of Saint Alban, behind the High Altar. The date to which it may be assigned seems to have been fixed by sufficient authority as the early part of the XIIth Century. Mr. Way compares it with the Seal of Milo of Gloucester, created Earl of Hereford in 1140, to which it bears a very close resemblance. "On a comparison of the St. Alban's Seal (he writes) with that of Milo of Gloucester, in regard to the movement of the horse, one might almost entertain the notion that they had been pourtrayed by the same hand. The precise reading of the name in the legend has appeared questionable; I have been inclined to decypher it thus,—"SIGILLUM RICARDI DE VIERLI." All research into ancient evidences has hitherto proved fruitless in the endeavour to ascertain any particulars respecting the history of the warlike personage so quaintly pourtrayed upon this Seal."

Exhibited by the REV. H. J. B. NICHOLSON, D.D.

ILLUMINATED ROMANCE of Alexander the Great. XIVth Century.

Exhibited by W. WATKIN E. WYNNE, M.P.

HEAD of ALEXANDER the GREAT, in Silver. A POPE-JOAN TABLE, in Silver.

Exhibited by WILLIAM TIFFIN ILIFF, M.D.

TWELVE CLAY MOULDS for Roman Coins; a coin still remaining in one of the moulds. Found at Lingwell Gate, near Wakefield, Yorkshire.

A COLLECTION of OLD DEEDS, with Translations, from A.D. 1225 to A.D. 1471.

AN INVENTORY of the Goods of Robert Short, of Bishopston, co. Wilts, *temp.* Charles II., A.D. 1683.

Exhibited by WILLIAM WANSEY, F.S.A.

An ILLUMINATION of the SEASONS, consisting of only two framed leaves, one of which has on the obverse a representation of the Month of May, and on the reverse the Month of June. On the other leaf the Month of September occupies one side, and the Month of October the other. Only two other leaves of this original series are known to exist, and which are in the British Museum; they contain the Months of March and April on one leaf, and July and August on the other; the destination of the two leaves required to complete the set is unknown. These early and exquisitely finished miniatures stand unrivalled for beauty, and they are the sources from which have been designed the illustrations to the Calendars of Middle-Age Service Books.

Exhibited by WILLIAM MASKELL, M.A., F.S.A.

An ILLUMINATED MANUSCRIPT, HOURS and OFFICES; middle of the XVth Century. On the border in each leaf of the Office for the Dead is a curious illustration of a Dance of Death. Five ILLUMINATED MANUSCRIPTS. A framed Miniature ILLUMINATION of the Marriage of Saint Catherine.

Exhibited by MESSRS. BOONE.

A COUNTERPART of an INDENTURE made March 18th, 29 Queen Elizabeth (1586), between Sir WALTER RALEIGH, Knight, of the One Part, and John Claye of Cryche, in the co. of Derby, Gentleman, of the Other Part. The document relates to lands and tenements in Holmesford, co. Derby, late in the occupation of Roger Hatcher, and forming part of the possessions of Anthony Babington, but forfeited by his attainder, and granted to Sir Walter Raleigh, his heirs and assigns, and by him sold to the said John Claye in consideration of £15.

"W. Ralegh
Sigillat deliberat et
recognit corā me
Matthe. Carew.

"Sealed and Deliv'd in the pñce of Andrew Coltsmith; S. H. Langhorn: Roberte Mawle; Robt. Roper: Fraucs Asseynall: Thom's Isley."

Exhibited by EDWARD BASIL JUPP, F.S.A.

The PATENT of NOBILITY, creating DAVID BARRY, Viscount Buttevant, to be EARL of BARRYMORE, in Ireland, by King Charles I., Feb. 28, 1628. At the top of the document are six shields of Arms, viz., 1. St. George; 2. England; 3. Scotland; 4. France; 5. Ireland: 6. St. Andrew. At the sides are shields of Boyle impaling Fenton, and Barry impaling Boyle, each with the two crests of the families regarding one another. Motto: "God's Providenc is my inheritanc." (*sic*). On the initial has been pasted an engraved portrait of the King. This document was purchased by the Exhibitor at the sale of Sir William Betham's Collection.

David Barry, whose ancestors held the rank of Viscount Buttevant for many generations, was advanced in the Peerage for his loyal services in Ireland: he married, in 1621, the lady Alice Boyle, eldest daughter of Richard, the first Earl of Cork, called "the Great Earl," whose wife was Catherine, daughter of Sir Geoffrey Fenton, Knight, Principal Secretary of State for Ireland. The title of Barrymore became extinct in 1824, at the death of Henry, 8th and last Earl, *s. p.*

Exhibited by JOSEPH JACKSON HOWARD, LL.D., F.S.A.

A MUZZLE, of steel and brass, in pierced work; German, XVIIth Century. This article has been partially noticed under "Iron and Iron-work," but at that time the promised *Illustration* was not ready. As there is some doubt whether this Muzzle may not be intended for a bull rather than for a horse, as suggested by the owner, the opportunity is now taken to describe it again, with the reading of some learned German scholars and archæologists, who have been consulted, through the kind assistance of a Member of the Company. The Muzzle consists of two portions of pierced steel, connected by a band of brass, on which is an inscription and date, in open work:—EN TE DOMINE SPERAVI671. In the centre of the lower portion is the Imperial double-headed eagle; and lower down on one side are the Arms of Saxony, viz., two swords, points upwards, crossed saltier-wise, under a crown; on the other side is a winged serpent with double tail. On the upper rim is a pierced inscription, the deciphering of which has created some difficulty, from the uncertainty of the meaning of some of the letters, two or three being reversed. One reading has been offered—ICH WOG ES GOT WAIDE 8 CVHE:—and rendered Ich wog es Got weide 8 cühe, *i. e.*, "I venture it (may) God feed 8 cows." Another suggestion is, that proper names of persons are indicated, and that the sentence may be taken to mean,—"I belong to Gotwalde & Cühe," supposing that the

mark which resembles the numeral 8 may be intended for the apposite "and." A third reading is,—"Ich wage es Gott walde | s | Kuhe"; *i. e.*, "I venture by God's help"; here the ornament suggested to stand for the numeral 8 is only regarded as an ornamental fullstop, and the last word to be the name of the person uttering the sentiment. A fourth interpretation is,—"I belong to Gotwalde's cows." Kuhe is not an uncommon proper name abroad, and its English rendering, "Cow," belongs to persons residing in London. The letters are not quite perfect, and hence the various suggestions, one word being read in three different ways, Wage, Weide, and Walge.

In agricultural districts in Germany it is not unusual to yoke cows, oxen, and even bulls in the same team, for ploughing, or drawing loads; and on such occasions generally the bulls are muzzled, as the operation seems to tame them, and to deprive them of the inclination to push with their horns. The humane injunction of Moses, "Thou shalt not muzzle the ox when he treadeth out the corn" (*Deut.* xxv, 4), repeated by St. Paul, proves that from the earliest times it was a custom to place a restraint on the mouth of an ox, or bull, on some occasions; and therefore it is highly probable that Mr. Pritchetts's specimen was designed for an animal of the bovine species, and not for a horse.

Exhibited by Robert Taylor Pritchett, F.S.A.

Mr. W. F. WOLLEY contributed a large Collection of curious and valuable objects of Art, which afterwards perished in the fire, when his residence, Campden House, Kensington, was destroyed, before the articles could be described, consequently little more than their names can be given. ONE of a set of CHESSMEN, of Narwhal ivory; of Icelandic workmanship, about the XVth Century. A Bronze SIMPULUM, Roman; this is a small cup used in sacrifices for offering a libation of wine to the Gods, whence the proverb, "Excitare fluctus in simpulo," and the English saying, "to raise a storm in a butter-boat." Three pieces of richly Embroidered Needle-work. Thirteen Metal Dishes. One Metal Jug and Cover. Six Powder Flasks of Horn. One Ivory Casket. A Silver Drinking Bottle. A Clock Crucifix. The metal top of a Crucifix. A Negro with Clock. Two Halberds. A Shield, with a Spike in the centre boss. Six Carved Panels. Two Carved Chair Backs. A Jewelled Figure in Armour. A Cocoa-Nut Cup and Cover. An Iron Lock from Hever Castle, and belonging to Henry VIII., with his cipher on either side of the Crown, and the Tudor rose and portcullis beneath.

Exhibited by WILLIAM FREDERICK WOLLEY.

PENN'S CHARTER of Liberties to Pennsylvania, 25th April, 1682.

The original Charter, on two Skins of Parchments, signed "W^m^ Penn," with a Seal in a round tin box, with a lid, suspended by a thick cord of strongly plaited red silk. The Seal bears the Arms of Penn (Argent) on a fess (Sable), 3 plates with a crescent for difference. On the top of the shield "*Mercy*," at the base "*Justice*." The legend round—"*William Penn, Proprietor and Governor of Pensilvania.*"

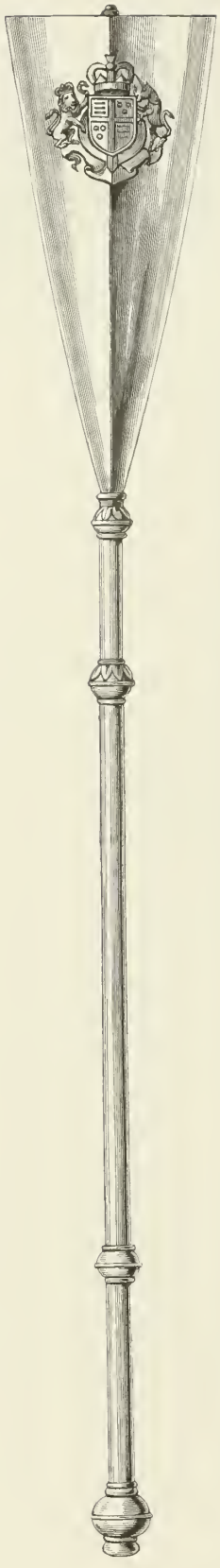
It is attested by 13 witnesses, some of whom were of importance in the History of America.

This is the Charter which Penn took out with him. The first House of Assembly and Freemen having requested a new Charter, with some amendments, Wm. Penn, at a Council, held 30th March, 1683, "read and sealed the new Charter, which a Committee had drawn up, and he presented it in due form to the members who attended on behalf of the Assembly and Freemen, and they on receiving it *returned the old one into his hands*, with the hearty thanks of the whole house." See CLARKSON'S *Life of Penn.*

It is understood that this was much to Penn's dissatisfaction. From that time there is no trace of this first Charter in America, and even in Pennsylvania, where they are particularly careful in preserving their records and early history, they have had no accurate copy of this Charter until recently, and it was only stated to have been "*attested by divers witnesses*," the names not being known until communicated to his friends in the United States, by the present owner of the Charter.

Exhibited by RICHARD ALMACK, F.S.A.

TWO MACES belonging to the CORPORATION of SUDBURY, of which an account has been kindly given by RICHARD ALMACK, Esq., F.S.A, of Long Melford. The Maces are exactly alike, Silver Gilt, and each is two feet six inches in length. The stem is in two divisions formed by a collar, and ending in a large pommel, on the band of which is inscribed,



"Richard Firmyn Deceased Late Mair donor. Anno dom. 1614." Underneath is inscribed, "Thomas Robinson, Gen^{t} Mayor 1718." —"Samuel Higgs Mayor 1861." The last-named gentleman is still the Mayor (1868), and courteously allowed the Maces to be seen for description. The head of each Mace, of the cup-shape, is elaborately ornamented, in four compartments, separated by Jacobean therm figures, and having thereon the royal badges, the fleur-de-lys, rose, and thistle, each ensigned by a crown, and in the fourth compartment the Arms of the Corporation, Sable a talbot sejant Argent, on a chief Gules a lion passant guardant between two fleurs-de-lys, Or. An elegant cresting of fleurs-de-lys and crosses patée surrounds the bowl, which is much pounced. On the top are the Royal Arms and supporters of King James I.; and four arches, forming a crown, rise from the bowl, supporting the orb and cross, which have reeded bands. These Maces resemble in many respects the Mace of the Ward of Cheap, London, described and illustrated at page 340, which however is ten years later in date.

Exhibited by the MAYOR AND CORPORATION OF SUDBURY.

The following Insignia, of which the particulars have been kindly furnished by George Brindley Acworth, Esq., of Rochester, were contributed by the Corporation of that ancient City:—

A SILVER GILT MACE, 3 feet 6 inches long; with a square head, surmounted by a crown; on the head, about 6 inches across, the four royal badges are placed on the sides, with the Arms of Charles I., and the initials C. R. under the crown. The stem has a boss, near the end, 3 inches across, on which, within a circle, is inscribed, "This Mace was made for the City of Rochester in the year 1661 John Nabb being then Mayor."

The SILVER OAR of the Water-Bailiff. The whole length is 3 feet 3¼ inches; the extreme width of blade 5 inches. On one side are the four royal badges under crowns, gilt; on the other are the Royal Arms, gilt, under a crown, Quarterly, 1, England impaling Scotland; 2, France; 3, Ireland; 4, England and Scotland, with an escutcheon of pretence for Hanover; the lion and unicorn as supporters, and the mottoes, "Honi soit qui mal y pense," and "Dieu et mon Droit." The stem is formed in three unequal compartments by moulded collars, and terminates in a round boss. On the handle is inscribed, "Benjamin Graydon Esq. Mayor 1748."—See *Illustration.*

TWO SILVER MACES, each 2 feet in length, similar in pattern to the Mace of 1661, but much smaller in proportion. On each there is inscribed, "James Hulkes, Esq^{re} Mayor 1767." "Fuller White Fecit."

The Corporation is governed, under a Charter of Charles I., by a Mayor, Recorder, eleven Aldermen, twelve Common Councilmen, Town Clerk, two Chamberlains, a Water Bailiff, Serjeants, &c. The Mayor and Aldermen regulate the management of the Oyster-fisheries in the Medway. The Mace of the Corporation of Boston was a Silver Gilt Oar, of the time of Queen Elizabeth, having her arms and initials, with other coats of arms; this Oar was sold in 1832 by the Town-council, and it afterwards came into the possession of Earl Brownlow.—The municipal boast of Southampton is its large Silver Oar, borne before the chief magistrate, in token of the Admiralty rights of the Port, of which the Mayor is Admiral.—And at Colchester, in addition to very fine and large Maces, and a Silver Oyster, the symbol of the Water-Bailiff's authority is a Silver Oar.

Exhibited by the MAYOR AND CORPORATION OF ROCHESTER.

The MACE of the Borough of GRAVESEND, time of Queen Anne. This is a very large and ponderous Mace, being 4 feet 9½ inches long, and weighing 14 lb. 2 oz. It is Silver Gilt; on the cup-shaped bowl, 7 inches in diameter, are the four royal badges, fleur-de-lys, rose, thistle, and harp, crowned, between as many female therms. Above the cresting of crosses-patée and fleurs-de-lys, unusually large, is a crown of four arches, surmounted by the orb and cross. On the head of the bowl are embossed the Royal Arms, on a raised cushion, with the initials, in ornamental capitals, A. R., *Anna Regina*, repeated in front of the bowl, on which is also the Crest of the Corporation, a gateway-tower charged with a lion rampant, the initials, in ornamental capitals, G. M., for *Gravesend Mace*, and on a drapery panel the inscription, "Stephen Allen Gen^{t} MAYOR 1709." The head of the Mace, of which part, when unscrewed, forms a drinking-cup, is united by four female therms and lions' heads to the stem, which is a double baluster, with acanthus leaf enrichments, the middle (4½ inches in diameter), upper, and lower collars having repoussé work. The large cup-shaped pommel, chased with oak leaves and terminating in an acorn, has in front the Arms of the Corporation, which are those of the Portreve, 5 Elizabeth, and since confirmed, and thus described in the Heralds' *Visitation for Kent*, 1619: "Vert a Boat with one Mast Or, a Sail furled *proper*, rowed by five rowers hooded and cloaked, with oars and anchor *Sable*, steered by a Porcupine *Azure*, chained and quilled of the third." In the Charter it was ordained that two Serjeants at Mace and Ministers of the Court of Record should "attend upon the Mayor, and that two golden or Silver Maces with the arms of us, our heirs, or successors, graven and wrought thereon, shall be carried or borne before the Mayor by the Serjeants." The present Mace is, therefore, the successor of those made in the reign of Charles I., who granted a Charter in 1632. The Borough is now governed by a Mayor, six Aldermen, fifteen Councillors, a High Steward, a Recorder, and Town Clerk, &c.

Exhibited by the MAYOR AND CORPORATION OF GRAVESEND.

A large hemispherical JUG, or Bowl and Cover, in polished STEATITE, 7 inches high, 5½ inches in diameter. It is mounted in Silver, and enamelled; the foot, stem, and cover, are covered with scroll work in corded filigree, with green, blue, and purple *cloisons* in enamel, and with rows of beads in white enamel. On the top of the cover is an onyx, of octagon shape, and mounted in silver filigree. The style is Oriental, Armenian or Persian.

A Pair of Old JAPANESE BEAKERS, in porcelain, on a dark blue ground, with a raised pattern of flowers and foliage in white; each Vessel is mounted in ormolu scroll work, time of Louis Quatorze; 8½ inches high, 8 inches diameter.

Exhibited by THOMAS GODFREY SAMBROOKE.

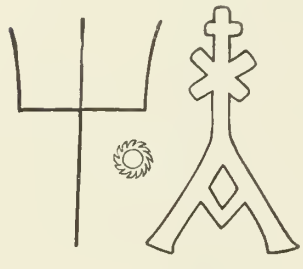
A small white DELFT BOTTLE, or Jug, with a narrow neck, and one handle; on the front is inscribed in blue,—SACK 1648. Height 5 inches.

A similar BOTTLE, or Jug, inscribed—WHIT, 1649; height 6 inches. "Whit" means, no doubt, White, and relates to the White Wine, not the Whitsuntide Ale, as considered by some writers (A. W. F.). The ancient Bills of Fare distinguish Sack from White Wine, although some critics hold that under the former are included Sherry, Canary, and Malaga. Among the items of expense for the entertainment of the Duke of Norfolk and several persons of rank by William Muigay, the Mayor of Norwich, in 1561, are found, "2 gallons of white wine and claret, 2s.";—"one quart of sack, 9 d.";—"1 quart of malmsey, 5 d.";—"one quart of bustard, 3 d.";—"1 quart of muscadine, 6 d.". In FLORIO'S *First Fruits*, 1578, we find, "Claret wine, red and white, is sold for five-pence the quart, and sack for six-pence; muscadel and malmsey for eight."

A PUZZLE CUP, WHITE DELFT, of Chalice form, 10 inches high; the rim is surmounted by a band of open work; from the centre of the bowl projects upwards a hollow spike, over which fits an ornamented piece of pottery to enable a person to drink, which can only be effected by closing two small holes in the stem. On the side are the Arms of the Drapers' Company, and I. W. 1674.

TWO small Octagonal PLATES, of WHITE DELFT, 8 inches across; originally part of a set of twelve, with arabesque ornaments enclosing mottoes, all painted in blue. One of these is,—"1. *What is a mery man?*" the other is,—"6. *Al mery ment goos doune.*" All the above specimens of Delft are of English work, probably made at Lambeth.

TWO SQUARE TRENCHERS, of Venetian enamel on copper, 7 inches square. The edges, slightly turned up, are green, and both sides of Trenchers are blue with gold ornaments, the fronts having additional touches of red, white, and turquois. On the undersides are circular wreaths, enclosing in one case a merchant's mark, painted in white, accompanied by a trident. The other Trencher has only a merchant's mark. XVIth Century.—See *Illustrations.*



A BOWL and COVER, of RHODIAN Earthenware, $8\frac{3}{4}$ inches high, $7\frac{1}{2}$ inches wide; the ground is white, enamelled with cypresses, tulips, roses, and marigolds, in bright blue, red, and green.

A DELFT TANKARD, $8\frac{1}{2}$ inches high, $4\frac{1}{2}$ inches diameter; mounted in Silver Gilt, for the collar, foot, and cover; the body is globular in form, having convex flutings, straight neck, round which are six busts of emperors under a continued arcade supported on twisted columns. The silver mounting is in repoussé work of fruits. The purchase has a winged mermaid; and on the three square mountings are respectively inscribed the initials,—$\mathrm{I}\,\frac{\mathrm{A}}{\mathrm{R}}$; and $\frac{\mathrm{A\ H}}{\mathrm{W\ B}}$; and $\mathrm{I}\,\frac{\mathrm{R}}{\mathrm{A}}$. The plate mark is the roman capital G, for the year 1584, with lion passant, leopard's head, and maker's initial B.

A BULB-SHAPED BOTTLE, of the same ware, with a long neck, in the centre of which is a circular fillet, white ground, painted in tulips and roses, in conjunction with oval medallions of foliated scroll-work. On the neck are fluted ornaments painted. In the enamel colours the beautiful buff tint is very conspicuous; the other colours are blue and green; the ornaments are defined by black outlines. XVIth Century. Height 16 inches; diameter across the bulb 8 inches.

A similar BOTTLE, in size, but of different pattern, being painted on white ground with sprigs of roses, and vertical pines, or cypress trees, in green enamel, with buff, green, and blue tints.

A large cylindrical MUG, or BEAKER, $9\frac{3}{4}$ inches high, diameter 6 inches; square projecting handle. The body is painted, on a white ground, with very brilliant designs, of tall cypress trees, and palm leaves placed obliquely, in bright blue, red, and green tints.

Exhibited by AUGUSTUS WOLLASTON FRANKS, M.A., F.S.A.

TWO JAPANESE BIRD CAGES, curiously formed in cane; excellent specimens of the workmanship of the ingenious natives of Japan.

Exhibited by RICHARD BIRKETT, *Master*, 1861.

A COLLAR, composed of Monkeys' Teeth, worn by the Indians of Peru upon going into battle.

Exhibited by ROBERT MORSON.

A SEAL of the Commonwealth.—APPOINTMENT of Marshal Ney by Napoleon Buonaparte.

Exhibited by CHARLES REED, M.P., F.S.A.

A VIEW of the IRON BRIDGE proposed to be made over the Golden Horn, at Constantinople, designed by the Exhibitor.

Exhibited by THOMAS PAGE, C.E.

A PAIR of Louis Seize CANDLESTICKS.—Three PULCINELLE.

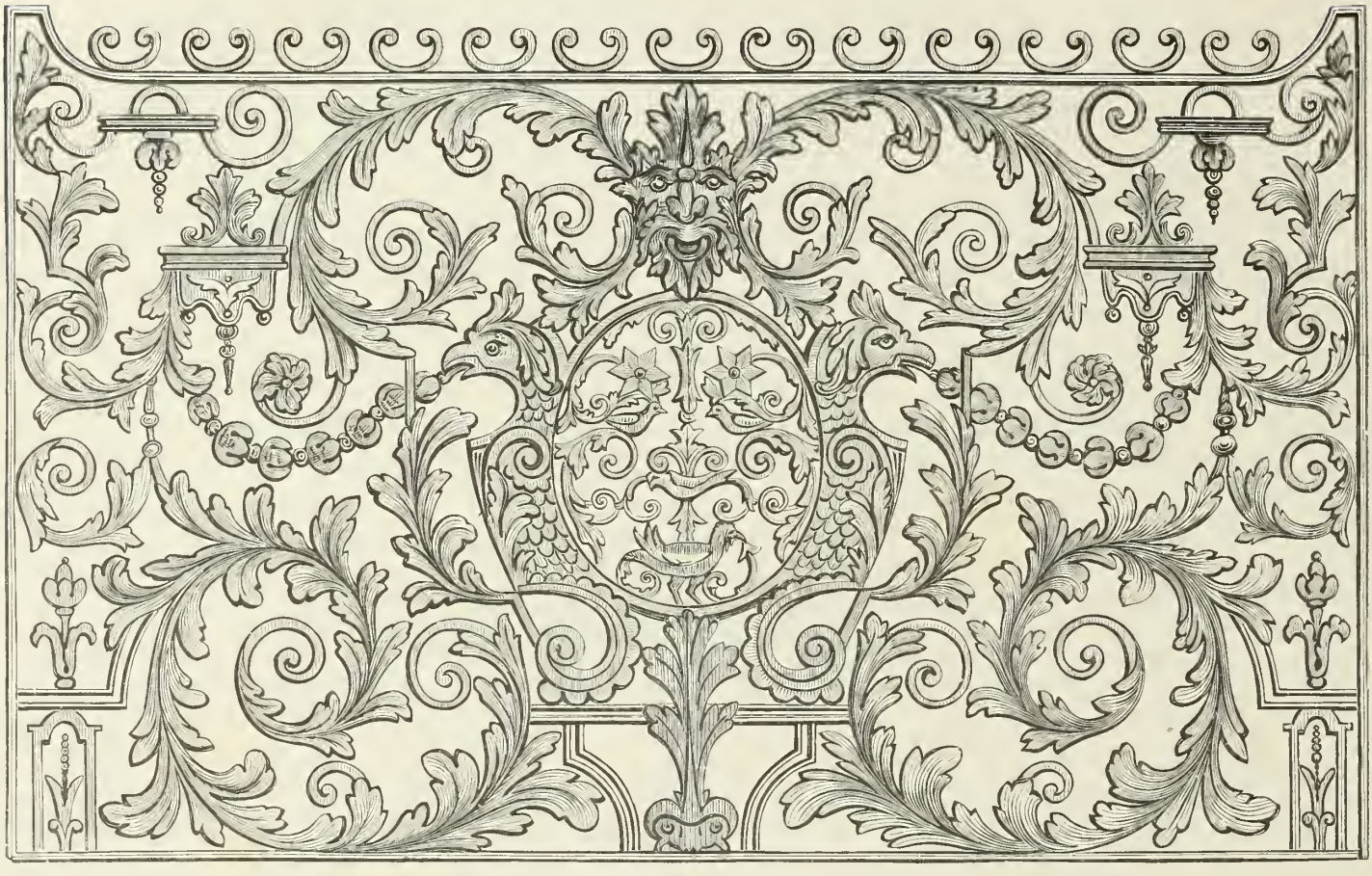
Exhibited by J. K. WEDDERBURN.

ORIGINAL ADDRESS from the President and Fellows of the Royal Academy to Queen Charlotte, signed by all the Members.

Exhibited by EDWARD BASIL JUPP, F.S.A.

AN ORNAMENTAL WROUGHT IRON PANEL. This very fine specimen of design and workmanship is noticed at page 12, where reference is made to an Illustration, which however was not then ready. This is now given, and the description as well. It belonged to a house

in Lincoln's Inn Fields, No. 45, where there was much more of the same excellent character, and the date is late XVIIth Century work, and of a style much employed by Sir Christopher Wren, and Architects of his time.—See *Illustration.*



The Panel is 4 feet 11 inches in length, and 3 feet 1 inch in height, with scrolls and foliage, and in the centre a shield of arms, viz., three martlets, two and one, in chief two mullets of six points; below is a domestic cock. Without knowing the tinctures, the Arms cannot be ascribed, but probably they are those of the person who erected the house whence the Panel was taken. The wood-cut, by Mr. John Sachs, is from a drawing by Mr. Charles Baily, whose tasteful pencil has furnished so many illustrations for the Catalogue.

Exhibited by JOHN WALKER BAILY. *Member.*

A PAIR of very beautiful VASES, executed in Agate Alabaster by Messrs. Collins and Green.

Exhibited by DANIEL GREEN, JUN., *Member.*

VELLUM BOOK, and WARRANT BOOK of the Honorable Artillery Company of London, with Autographs of Distinguished and Illustrious Personages, among them that of Prince Rupert. —THREE GRENADIER or MONTERO CAPS.—The STAFF of the Drum-Major.

Exhibited by the HONORABLE ARTILLERY COMPANY.

A STICK, made of compressed slips of paper from French Newspapers, by a Private Soldier in the Arsenal at Havre-de-Grace.

Exhibited by CHARLES LARKING FRANCIS.

A CASE, containing a fine Collection of LIGHT PINK CORAL, carved in a variety of beautiful personal ornaments.

Exhibited by GEORGE PHILLIPS.

The Private or Universal TELEGRAPH APPARATUS and the Automaton Printing Telegraph.

Exhibited by PROFESSOR WHEATSTONE.

Several specimens of ALUMINIUM were exhibited, and attracted much notice. Among them, an INGOT, showing the metal as it is obtained in the manufacture.—An INGOT rolled into sheets, for use in the application to any purpose for which the thin metal is required. ALUMINIUM is beaten out into sheets for gilding.—Specimen of SILVER plating on Aluminium. —A figure of a BISON, cast and worked in Aluminium.—A HELMET, after a design by Benvenuto Cellini, cast and worked in Aluminium a very fine specimen of Art.

Exhibited by JOHN BELL.

The following articles were excellent imitations of Etruscan Vessels, executed by Messrs. Battam and Son:—

An AMPHORA, 25 inches high; it has upon it a representation of Orestes, accompanied by his friend Pylades, at the Tomb of Agamemnon, to whose manes Orestes offers up his "crisped locks," vowing to avenge his murdered father's death upon his own mother Clytemnestra. Æschylus devoted three of his great tragedies to the story of this ill-fated family, viz., the *Agamemnon*, the *Choephoræ*, and the *Eumenides*.

Two CRATERS, each 15 inches in diameter. The ancient Greeks and Romans seldom drank their wine pure, believing such a custom to be barbarous; accordingly it was mixed with water in a large vessel called a *crater*, from which the cups for the guests were supplied by the *cyathus*, a single-handled cup, the fluid being first transferred to a wine-jug, or *Œnochæ*.

TWO VESSELS of the ŒNOCHOE class, one with the head of a negro, 11 inches high. The Greek word signifies a "wine-pourer," its use being to fill the cups with the mixed wine at the *symposia*, or convivial drinking-parties of the ancients. An illustration of this kind of vessel is given in the coloured specimens of Mr. Slade's Collection of Ancient Glass, No. 2, opposite page 376.

An OXYBAPHON, 12 inches high. This vessel is very like a bell reversed, on a flat foot, and having two handles. It was chiefly used in Magna Grecia, and was sometimes adorned with paintings.

TWO VESSELS of the class called HYDRIA, one 17 inches, the other 11 inches. They derive their name from the Greek word for water, and therefore are properly *water-jars*; they are the vessels alluded to in Scripture, at the miracle of turning the water into wine, under the

name of "water-pots of stone . . . . . containing two or three firkins a-piece" (*St. John* ii. 6). The same word *hydria* is used for the "water-pot" brought by the woman of Samaria to draw water at Jacob's Well (*St. John* iv. 28). The vessel always had two handles, and sometimes two more of smaller size, and was in shape like an urn, and frequently decorated with paintings. It is distinguished, by the flat foot, enabling it to stand by itself, from the Amphora, which nearly always had a pointed base, by which it was stuck in a hole.

Exhibited by MESSRS. BATTAM AND SON.

Several Contributions were sent, of great merit, but as they consisted entirely of modern inventions, they can only be briefly classed together. Among them were some excellent Photographs, Stereoscopes, Microscopes, Instruments, and various inventions, exhibited by the late Mr. George Knight, Member, Mr. Francis Bedford, Messrs. Claudet, Messrs. Elliott, Mr. Thurstan Thompson, Messrs. Lock and Wheatfield, Mr. Farquhar Matheson, M.P., Messrs. Leland and Powell, Messrs. Negretti and Zambra, Messrs. Lobb, &c. Although the various objects excited much curiosity and afforded entertainment, the description of them does not fall within the scope of this work.

Although the following article was not in the Exhibition, yet, as having reference to it, and the Badge being a relic of the Company's former State Processions by water, it is here inserted as a fitting close to a description of the wonderful assemblage of rare, costly, and admirable specimens of Ancient and Modern Art, the like of which had not till then been collected, and of which the memory will be long cherished.

An ANCIENT BADGE, formerly worn by the Company's Bargemaster, in SILVER GILT, being the Arms and Crest of the Company, inserted in ebony ground, and mounted in carved oak, to form a SNUFF-BOX, having within the lid the following inscription: "To the Worshipful Company of Ironmongers this snuff-box, having on its cover the silver badge formerly worn by their bargemaster, is respectfully presented by the Senior Warden, John Walker Baily, in order to commemorate the Conversazione and Fine Art Exhibition given by the Company in their Hall, May 8th, 9th, 10th, & 11th, 1861, under the management of the following Members of the Court: Richard Birkett, Master, J. W. Baily, Senior Warden, C. C. Luckombe, Junior Warden, Sir Chas. Price, Bart., Thomas Howard, John Nicholl, George Knight, John Birkett, Apsley Pellatt, S. W. Silver, Charles Baily."

Much of the success of the splendid Exhibition was due to the taste and untiring energy of the Senior Warden (in addition to his responsibility) and members of his family.

INDEX TO NAMES OF CONTRIBUTORS, AND OBJECTS EXHIBITED.

HER MOST GRACIOUS MAJESTY THE QUEEN.
Arms and *Armour*, from Windsor Castle, 136 to 141.

HIS ROYAL HIGHNESS the Late PRINCE CONSORT, K.G.
Folding Triptych, by Grunewald, from Buckingham Palace, 213 to 216.

A

Almack, Richard, Esq., F.S.A. : Penn's Charter, 629.
Amherst, the Right Hon. Earl : Anglo-Saxon Brooch, 435.
Andirons, in *Ironwork*, 8, 9.
Antiquaries, Society of : *Drawings*, 130 ; *Clocks* and *Watches*, 396 ; *Personal Ornaments*, 430 ; Enamelled Chasse, 537.
Antiquity, Lodge of : *Painting*, 220 ; *Implements*, 327, 328.
Appold, John George : Model, 410.
Arabic Vessels in *Bronzes*, 29, 30.
Argyll, Earl of, Letter from, 89
ARMS and ARMOUR, 132 to 184.
Armourers' and Braziers' Company : *Arms* and *Armour*, 176, 177 ; *Charters*, 266 ; *Decorative Plate*, 602 to 606.
Artillery Company : *Miscellaneous Objects*, 634.
Attenborough, George : *Bronzes*, 23 ; *Pottery*, 354, 355 ; *Enamels*, 535, 539, 540 to 542.
Audley, Sir Henry, Portrait of, 111.
Audley, Thomas, Portrait of, 111.
AUMALE, H.R.H. the DUKE D' : *Miniatures*, 90 ; Cross and Monstrance, 326.
Aungier, Samuel Haynes : *Medals*, 415 ; *Personal Ornaments*, 438, 439.
AUTOGRAPHS and HOLOGRAPHS, 62 to 89.

B

Backhuyser. "Admiral's Yacht," 224.
Baily, John Walker, *Member* : *Ironwork*, 12 ; *Arms* and *Armour*, 180 to 183 ; Iron Panel, 633 ; Snuff-box, with Barge-Master's Badge, 636.
Baily, Charles, *Member* : *Locks* and *Keys*, 60, 61 ; *Bookbindings*, 305 ; *Carvings*, 462, 471 ; Remarks by him on Arms and Armour, 185 ; Descriptions of Objects throughout.
Baily, Henry, *Member* : *Ironwork*, 11 ; *Arms* and *Armour*, 223 : *Paintings*, 223.
Bale, Charles Sackville : *Bronzes*, 23, 24 ; *Miniatures*, 96 to 100 ; *Pottery*, 352, 353, 354 ; *Glass*, 391 ; *Personal Ornaments*, 442 ; Powder Flask, 466 ; Enamel Plaque, 538 ; Silver Owl, 571.
Banks, Sir Joseph, Portrait of, 113.
Barber-Surgeons' Company : *Charters*, 267 ; *Garlands*, 426 ; *Decorative Plate*, 600, 601, 602.
Battam and Son, Messrs. : Vessels after the Antique, 635, 636.
Beck, Rev. James, M.A., F.S.A. : *Ironwork*, 10 ; *Locks* and *Keys*, 49, 54, 55 ; *Miniatures*, 101 ; *Arms* and *Armour*, 175 ; *Pilgrims' Signs*, 316 ; *Implements*, 323 ; *Seals* for *Charters*, 337 ; *Clocks* and *Watches*, 400 ; *Medals*, 412 ; *Finger Rings*, 487, 488, 489.
Becket, Thomas à, Archbishop : Pilgrim's Sign, 312 ; his Mitre, 416 ; Chasse, with Story of his Death, 537.
Bedford, Francis : *Miscellaneous Objects*, 636.
Bell, John : Specimens in Aluminium, 635.
Betton, Thomas, *Ironmonger*, Portrait of, 233.
Bewick, Thomas : Choice Collection of his Woodcuts, including the "Chillingham Bull," 208.
Birkett, John, F.R.C.S., *Member* : *Books*, 283, 284.
Birkett, Richard, *Member* : *Books*, 291 ; *Carvings*, 470 ; Japanese Bird Cages, 633.
Blagden, Rev. John Alfred, M.A. : *Clocks* and *Watches*, 399.
Blake, Admiral, Portrait of, and Letter, 70.
Boar's Head, Eastcheap, Sign of, 465.
Bohn, Henry George : *Miniatures*, 102 to 106 ; *Glass*, 391 ; *Personal Ornaments*, 439.
Bonde, Baron : *Ironwork*, 4.
Boone, Messrs. : *Miscellaneous Objects*, *Illuminated Manuscripts*, 626.
Booth, Lionel : Illuminations, 256.
Brewers' Company : Herse-Cloth, 457.
Bristol, Corporation of : *Plate*, 558, 559.
Broderers' Company : *Engravings*, 206 ; *Books*, 290 ; *Decorative Plate*, 614.
BRONZES and METAL WORK, 20 to 41.
Buccleuch, the Duke of, K.G. : *Miniatures*, 91 to 95.
Buonaparte, Napoleon, Statuette of, 35.
Burrell, Sir Percy, Bart. : *Bronzes*, 24, 25 ; *Locks* and *Keys*, 54.
Butler, Paul : Silver Porringer, 565.

C

Cambell, Sir James, *Ironmonger*, Portrait of, 231.
Cambridge, Corporation of: *Arms* and *Armour*, 174; *Civic Insignia*, 349.
Canaletto: Westminster Abbey, with Procession by, 222.
Canning, Mrs. Gordon: *Historical Relics*, 420, 422; Casket, 538.
Canterbury, Corporation of: *Seals* for *Charters*, 334; *Civic Insignia*, 347, 348.
Carpenters' Company: *Drawings*, 122; *Paintings*, 219; *Charters*, 264; *Garlands*, 427; *Carvings in Wood*, 463; *Decorative Plate*, 609, 610.
Carteret, Lord, K.G., Medal of, 414.
Carvings in Wood, Stone, Ivory, &c., 460 to 474.
Catherine of Braganza, Autograph of, 76; Jewelled Reliquary of, 422.
Catt, Henry, *see* Willett.
Cayley, C. R.: *Ironwork*, 11; *Bronzes*, 26; *Pottery*, 352; *Monuments*, 402; *Personal Ornaments*, 443; *Carvings*, 470.
Chaffers, William, F.S.A.: Introduction to Ancient Glass, 361; Descriptions of Pottery and Glass, 354, 375, &c.
Chamberlains' Keys, 42 to 49.
Charles the First, Miniatures of, 101, 112, 118; Sword of, 138; Gloves, 420.
Charles the Second: Portrait and Letter, 420.
Charters, Grants of Arms, Heraldry, &c., 258 to 284.
Chatelaines, 438.
Chevalier, Lieut.: Self-Recording Target, 176.
Child, John, *Ironmonger*, Portrait of, 231.
Christ's Hospital, Governors of: *Decorative Plate*, 555 to 558.
City Gas Works' Company: *Locks* and *Keys*, 55; *Arms* and *Armour*, 163; *Filgrims' Signs*, 316; *Personal Ornaments*, 437.
Civic Insignia, 339 to 349.
Civic Companies' Garlands, 426 to 427.
Claudet, Messrs.: *Miscellaneous Objects*, 636.
Clocks and Watches, 394 to 400.
Clockmakers' Company: *Clocks* and *Watches*, 397, 398.
Clothworkers' Company: *Locks* and *Keys*, 53; *Arms* and *Armour*, 163; *Books*, 295; *Models*, 408; *Decorative Plate*, 598, 599.
Clutterbuck, Rev. Robert Hawley: *Bronzes*, 26; *Personal Ornaments*, 438.
Colbert, Portrait of, and Letter, 73.
College of Arms: *Arms* and *Armour*, 149, 150; *Charters*, 259.
Collingwood, Admiral Lord: Autograph, 83.
Cooper, Thomas Sidney, R.A.: "Cows and Sheep," 221.
Cooper, Samuel: *Miniatures* of Cromwell's Family, 95; Duke of Hamilton, Lady Leigh, 100; of Himself, 104; Oliver Cromwell, in Mr. Norman Wilkinson's possession, 119.
Coopers' Company: *Charters*, 273; *Decorative Plate*, 615.
Coote, Henry Charles, F.S.A.: Celt, 317.
Copes and Chasubles, 452, 453.
Cromwell, Oliver, Medallion of, 26; *Autographs*, 72, 80; Portraits of, 95, 119; Medallion of, 415.
Curfews, 25, 33.
Curzon, Honble. Robert: *Ironwork*, 9.
Cuyp, Albert, "Cattle in a Meadow," by, 224.

D

Daggers, 141, 150, 160, 178, 179.
Dane, Mrs. Margaret, Portrait of, 232.
Dashwood, Rev. George Honywood: *Illuminated Manuscripts*, 253; *Charters*, 280.
Dawson, Captain Pudsey: *Historical Relics*, 417.
Dawson, Henry: "The Lock," 223.
De Heem, Fruit Piece by, 224.
Denham, Sir William, *Ironmonger*, Portrait of, 231.
Dent, Stanley: Rhinoceros Horn, 470.
Dering, Sir Edward, Bart.: *Charters*, 258; *Seals for Charters*, 329, 330, 331.
Dexter, John Paul: *Bronzes*, 27; *Clocks* and *Watches*, 400; Basin and Ewer, 529; *Plate*, 559 to 561, 565.
Doddridge, Dr.: his Hymns, Original Manuscript, 294.
Dolben, Sir William, Portrait of, 217.
Dover Museum: *Arms* and *Armour*, 174; *Glass*, 390; *Monuments*, 403.
Drawings, 121 to 130.
Durlacher, Henry: *Bronzes*, 27, 28; *Miniatures*, 107; Plate, 561 to 564.

E

Eastwood, George: Suits of Armour, 153, 154.
Ecclesiastical Utensils, 515 to 530.
Egyptian Antiquities, 16 to 19.
Elizabeth, Queen of England, Portrait of, and Autograph, 66; Portrait at Westminster, 221; Portrait in Embroidery, 459.
Elizabeth, Queen of Bohemia, Portrait of, and Letter, 72.
Elliott, Messrs.: *Miscellaneous Objects*, 636.
Enamels on Metals, 531 to 543.
Engravings, 190 to 212.
Engstrom, Laurence: *Ironwork*, 4.
Exmouth, Admiral Viscount, *Ironmonger*, Portrait of, 235.
Eyston, Charles John: *Historical Relics*, 418; Sir Thomas More's Drinking Can, 574.

F

Faed, Thomas, R.A., "The Glee Maiden," by, 227.
Fenn, Joseph: *Implements*, 324.
Fiamingo, Group of Boys by, 466.
Fibulæ, 430, 432, 433, 435, 436, 439, 440, 441.
Fire-backs, Ornamental, 7, 8.
Fire-dogs, Bronze, 23.
Fisher, John, Bishop of Rochester: his Walking-staff, 418.
Fishmongers' Company: *Arms* and *Armour*, 159; *Decorative Plate*, 579 to 584.
Flower, John Wickham: *Bronzes*, 28, 29; Key, 56; *Pottery*, 351, 352; *Glass*, 390; *Personal Ornaments*, 431.
Forbidden Gauntlet, Armourers' Company, 176.
Forster, Ann: Monumental Slab, 7.
Founders' Company: *Charters*, 274; *Decorative Plate*, 613, 614.
Francis I, Emperor, Chamberlain's Key, 42; Francis II, Emperor, Chamberlain's Key, 42.
Francis, Charles Larking: *Drawings*, 123; Stick of Paper, 635.
Franks, Augustus Wollaston, F.S.A.: *Miscellaneous Objects*, Delft Ware, 632, 633.
Frederick the Great, Statuette of, 35; Ring, 503; Frederick III, Chamberlain's Key, 43; Frederick VI of Denmark, Chamberlain's Key, 44.
French, George Russell, *Editor: Introductions* to Egyptian Antiquities, 16; Bronzes and Metal Work, 20; Chamberlains' Keys, 41; Locks, Keys, &c., 50; Autographs and Holographs, 62; Arms and Armour, 132; Paintings in

Oil, 211; Illuminated Manuscripts and Initial Letters, 237; Pottery, 350; Clocks and Watches, 394; Garlands, 423; Personal Ornaments, 428; Finger-Rings and Signets, 475; Enamels on Metal, 531; Ivory Carvings, 543; Gold and Silver Plate, 552; Descriptions of Articles throughout.

G

Gadsby, John: *Egyptian Antiquities*, 17, 18, 19; *Glass*, 389; *Personal Ornaments*, 443, 444, 445; *Egyptian Rings*, 481, 482.
Gardner, John Dunn: Silver Plate, 566.
Garlands of Companies, 426, 427.
Geffery, Sir Robert, *Ironmonger*, Portrait of, 233; Token, 415.
George I, Chamberlain's Key, 43; George III, Chamberlain's Key, 43; George Augustus, Prince of Wales, Chamberlain's Key, 43; Miniature of, 107.
Gerard's Hall Crypt, Drawing of, 130.
Gilpin, Sawrey, R.A., "Horses," by, 127.
Girdlers' Company: *Decorative Plate*, 607.
Glass, Introduction, by Alfred White, F.S.A., and Wm. Chaffers, F.S.A., 361. Collection of late Mr. Felix Slade, *Member*, 371 to 388, described by Messrs. C. Baily, W. Chaffers, and A. White.
Glass, *Ancient*, *Crystals*, and Modern Glass, Messrs. Pellatt & Co., 389 to 392.
Glover, Landscape by, 127.
Goethe, Medallion of, 415.
Goldsmiths' Company: Altar of Diana, 401; *Decorative Plate*, 584.
Goodall, Frederick, R.A., "The Lace-Mender," by, 223.
Gravesend Corporation Maces, 631.
Green, Daniel, jun., *Member; Engravings*, from Raffaelle, 201 to 204; Stuart Portraits, 207 to 208; Remarks, 195; Description of Raffaelle's examples, 201 to 204; Alabaster Vases, 634.
Green, Rev. Henry Burnaby: Monumental Plate, 406.
Grimaldi, Stacey: Twenty *Miniatures*, by William Grimaldi, 107, 108, 109; *Charters*, 280.
Grissell, Henry, *Member:* Models, 108; *Implements*, 327, 328; Malachite Vase, 470.
Grocers' Company: *Decorative Plate*, 579.
Guns and Pistols, 162, 164, 169, 170, 171, 173.
Gwynne, Nell: her Looking-Glass, 421.

H

Haberdashers' Company: *Bronzes*, 29; *Decorative Plate*, 592, 593, 594.
Halkett, Rev. Dunbar Stuart, M.A.: Semelli's *Drawings*, 124, 125, 126.
Hallwood, Thomas, *Ironmonger*, Portrait of, 232.
Halsted, Charles Townshend: Ironwork, 14.
Hampden, John, Sword of, 140.
Hanbey, Thomas, *Ironmonger*, Portrait of, 231.
Handson, Ralph, Portrait of, 233.
Hardwick, Philip Charles, F.S.A.: *Ironwork*, 14, 15.
Harrison, Rev. John Newman: Lord W. Howard's Prayer-Book, 290.
Harvey, William, F.S.A.: *Ironwork*, 9.
Hawkins, Edward, F.R.S., F.S.A., *Brit. Mus.: Personal Ornaments*, 445, 446.
Heath, John Benjamin, F.R.S., F.S.A., &c.: Miniature Portrait of Mary, Queen of Scots, 109.
Heatley, Richard, *Member:* Silver Tobacco Box, 559.
Heem, John David de, "Fruit," by, 224.
Helmets: of Henry V., 145; with Nasal, 153; from Cobham Church, 156, 157, 158; Morion, 169; Tilting Helmet, 171; Armet, 180; "Peace and Fame," 181; Helmet, time of Elizabeth, 182.
Hemsley, William, "The Fisherman's Hut," by, 223.
Henderson, John, M.A., F.S.A.: *Bronzes*, 29, 30; Snuffers of Cardinal Bainbridge, 322.
Henry VI, Boot, Spoon, and Gloves of, 417.
Henry VII, Portrait of, 92: Henry VIII, Portraits of, 103, 108.
Herse-Cloths, or Funeral Palls, 454, 456, 457.
Heylin, Rowland, *Ironmonger*, Portrait of, 230.
Hillyard, Nicholas, Miniatures by, 91, 96, 97.
Historical Relics, 416 to 422.
Hogarth, William: Collection of his Engravings, 206; Forks and Spoons engraved by him, 574.
Holbein, Hans, Portraits by, 91, 96, 116, 221, 228; Memoir of, 229.
Holman, Mrs.: *Personal Ornaments*, 438, 439.
Hondekoeter, "Dead Birds," by, 224.
Hood, Admiral Viscount, *Ironmonger*, Portrait of, 235.
Hope, Alfred James Beresford Beresford-, M.P., F.S.A., &c.: *Glass*, 391, 392; *Embroidery*, 453; *Ivory Carvings*, 468, 469; *Carvings*, 474; *Ecclesiastical Utensils*, 515, 516, 517, 518; *Enamels*, 533, 534, 542; Silver Plate, 569, 570.
Howard, Joseph Jackson, F.S.A., LL.D.: *Charters*, 270, 281, 282, 283; *Seals* for *Charters*, 336, 337; Silver Ring, 510; Barry—Patent of Nobility, 627.
Howard, Thomas, 4th Duke of Norfolk: his Portrait, 111; his Garter Plate, 418.
Howard, Philip Henry, of Corby Castle: *Miniatures*, 111; *Paintings*, 220; *Medals*, 415; *Historical Relics*, 418; *Embroidery*, 452; Ivory Staff, 524; Grace Cup, 565. Howard, Mrs. Philip Henry: *Miniatures*, 111; *Personal Ornaments*, 432.
Howard, Thomas, *Member: Ironwork*, 5; *Autograph*, 87; Original Drawings, by "Athenian Stuart," 127; Rare Collection of Hogarth's Engravings, 206; *Paintings*, 224, 225; *Models*, 410.
Hugo, Rev. Thomas, M.A., F.S.A., &c.: *Ironwork*, 12; *Miniatures*, 112; *Engravings*, 208; Horn-book, 291; *Pilgrims' Signs*, 312 to 315; *Implements*, 317, 318; *Personal Ornaments*, 430, 435; *Rings*, 510; Triptych, 528.
Hunt and Roskell, Messrs.: *Miniatures*, 112, 113; *Arms* and *Armour*, 164; *Glass*, 391; *Personal Ornaments*, 442, 443; Silver Plate, 571; Phylactery, 625.

I

Iliff, William Tiffin, M.D.: *Medal*, 414; Ivory Ring, 514; Objects in Silver, 626.
Illuminated Manuscripts, 237 to 257.
Implements, Celts, Black Jacks, Snuffers, &c., 317 to 328.
India, Council of: *Arms* and *Armour*, 175.
Infield, Richard, Monument to, 6.
Innholders' Company: *Decorative Plate*, 612.
Iron and Iron-Work, 4 to 15.
Ironmongers' Company: *Paintings*, 230 to 235; *Charters*, 259, 260, 262, 263, 264; *Garlands*, 426; *Herse-Cloth*, 454; *Carvings* in Wood, 462; *Decorative Plate*, 616 to 624.
Ironmongers' Company, Records of, in Six MS. Folio Volumes, Written and Illuminated by John Nicholl, Esq., F.S.A., *Member*, 294.

J

James the Fourth, King of Scots: his Sword, 149, and Dagger, 150.
James the First, King of Great Britain: his Gloves, 419.
James, John: Wrought Iron Coffer, 10; Ivory Group, by Fiamingo, 466.
Johnson, Dr., and Mrs. Johnson, Portraits of, by Miss Reynolds, 101.
Jupp, Edward Basil, F.S.A.: Deed from Sir Walter Raleigh, 627; Address of President and Members of Royal Academy, 633.

K

Kensington, South, Museum: *Paintings*, 220; *Models*, 409.
Kirkmann, Abraham Charles: *Arms* and *Armour*, 151, 178, 179; Carved Mirror-Case, 460.
Kneller, Sir Godfrey, Sketches by, 123.
Knight, George, late *Member: Miscellaneous Objects*, 636.

L

Lambert, George: *Arms* and *Armour*, 174; *Books*, 288; *Clocks* and *Watches*, 400; *Enamels*, 542, 543; *Silver Plate*, 571 to 574.
Landells, W. W.: Model of Frigate, 412.
Lawrence, Sir Thomas, Pres. R.A., Portraits by, 113, 114, 118.
Leat, Nicholas, *Ironmonger*, Portrait of, 231.
Leathern Jacks and Bombards, 318, 319, 320.
Leathersellers' Company: *Charters*, 261; *Garlands*, 426; *Decorative Plate*, 600.
Lee, Rev. Edward Henry: Paten, 14th Century, 528.
Leighton, John, F.S.A., F.Z.A.: Knife and Fork, 412.
Leland and Powell, Messrs.: *Miscellaneous Objects*, 636.
Leslie, Charles Robert, R.A., "Juliet," by, 226.
Lewen, Thomas, *Ironmonger*, Portrait of, 231.
Lobb, Messrs.: *Miscellaneous Objects*, 636.
Lock and Wheatfield, Messrs.: *Miscellaneous Objects*, 636.
Locks and Keys, 50 to 61.
Locks in *Arms* and *Armour*, 169, 175.
London Corporation: Deed, with Autograph of Shakspeare; Autographs of Cromwell, Buckingham, Wren, Nelson, Collingwood, 80 to 83; Aggas's Map of London, 205; *Paintings*, 216 to 218; Liber Albus, &c., 306; *Pageants*, 307; Carving of "The Boar's Head," 465.
London and Middlesex Archæological Society: *Bronzes*, 31; *Drawings*, 130; *Pilgrims' Signs*, 316; *Implements*, 318; *Glass*, 389, 391; *Monuments*, 402; *Personal Ornaments*, 430.
Lupton, Thomas: Proof Engravings, by Earlom, 209.
Luther, Martin, Portrait of, 117; Luther and the Reformers, Portraits of, 216.
Lysons, Rev. Samuel, M.A., F.R.S., F.S.A.: *Ironwork*, 11: Letter from Earl of Argyll, 89; *Miniatures*, 113 to 115; Drawing of Mosaic, 128; Engraved Portrait of Whittington, 205; Playing Cards, 209; *Seals* for *Charters*, 333; *Pottery*, 352; Medal, 414; *Carvings*, 460; Apostle-Spoons, 568.
Lysons, Rev. Daniel, Portrait of, 115. Lysons, Samuel, Portrait of, 115. Mrs. Lysons and Mrs. Ralph Price, Portraits of, by Bone, 115. Memoir of Lysons Family, 115.

M

Maces in *Arms* and *Armour*, 161, 183.
Maces in *Civic Insignia:* Lord Mayor's, 339; Wards of London, 340 to 347; Tenterden, 348; Cambridge, 349; Sudbury, 629; Rochester, 630; Gravesend, 631.
Magniac, Hollingworth: *Miniatures*, 116, 117; *Ecclesiastical Utensils*, 519, 520; *Plate*, 555.
Maidstone, Corporation of: *Charters*, 261; *Seals* for *Charters*, 335. Maidstone, Charles Museum: *Charters*, 265.
Marlborough, Duke of: Autograph, 77; Miniature of, 102. Marlborough, Duchess of, 102.
Mary Stuart, Queen of Scots: Portrait and Letter, 64; Portrait, 97; as Dauphiness, 117; Missal, 256; Darnley Ring, 502.
Maskell, William, M.A., F.S.A.: Silver Candlestick, 566; Illumination of the Seasons, 626.
Matheson, Farquhar, Esq.: *Miscellaneous Objects*, 636.
Maudslay and Co., Messrs.: Models, 411.
Medals and Medallions, 413 to 415.
Mercers' Company: Decorative Plate, 577, 578, 579.
Merchant Tailors' Company: *Herse Cloths*, 457; Carpet, 458; Decorative Plate, 591, 592.
Michell, Thomas, *Ironmonger*, Portrait of, 230.
Mignard, Paul, Sketches by, 127.
Mills, John: *Clocks* and *Watches*, 399.
Milton, John, Portrait of, 104.
Miniature Portraits, 90 to 120.
Miscellaneous Objects, 625 to 636.
Misericorde (Dagger), 162, 166, 182.
Models of Vessels and Machinery, 408 to 412.
Monuments, Pavements, and Brasses, 401 to 406.
More, Sir Thomas, Portraits of, 117, 228.
Morgan, Charles Sidney Octavius, M.P., F.S.A., &c.: *Chamberlains' Keys*, 42 to 48; *Rings*, 511 to 514.
Morland, George, "The Post-boy," by, 225.
Morson, F. R. N.: Illuminated Pedigree, 254; Collar of Monkeys' Teeth, 633.
Mosaic Pavement found at Woodchester, 128; at Walton Heath, 129; in Fenchurch Street, 130; revised account of ditto, 402.
Müller, William John, "Temple of Theseus," by, 227.
Murat and his Family, Portraits of, 105.
Muzzle, at page 11: revised account, with Illustration, at page 627.

N

Napoleon I: Statuette, 35. Napoleon III: Portrait, 106.
Nasmyth, Patrick Millar, "Windsor Castle," by, 226.
Negretti and Zambra, Messrs.: *Miscellaneous Objects*, 636.
Nelson, Admiral: Letter, with Sword of French Admiral, 82. Nelson, Admiral Viscount: Diary and Codicil to Will, "Nelson and Bronte," 84, 85.
Nelson, Park: *Historical Relics*, 420.
Newburgh, Countess of: *Embroidery*, 452.
Nibelungenlied, Description of, a German Epic, 293.
Nicholl, John, F.S.A., *Member: Ironwork*, 4; Portfolio of Drawings, 129; Pen and Ink Drawings, by Samuel Smith, 129; Helmet and Couteau de Chasse, 171; *Engravings*, 209; *Paintings*, 225; *Books*, 292 to 294; Claret Jug, 623.
Nicholl, John, F.S.A., *Ironmonger*, Portrait of, 231.
Nicholl, Miss: Book Cover, with Portraits in Enamel, 543.
Nicholl, Edward Hadham: *Engravings*, 209.
Nichols, John Gough, F.S.A.; *Ironwork*, 9; *Bronzes*, 32; *Locks* and *Keys*, 57; *Engravings*, 210; *Implements*, 318; *Medals*, 414; *Personal Ornaments*, 435; *Ecclesiastical Utensils*, 518, 524, 529.
Nicholson, Rev. H. J. B.: Seals from St. Alban's, 625.

O

Offer, George: *Illuminated Manuscripts*, 256, 257; *Books* and *Book-bindings*, 285 to 287.
Oliver, Isaac, Miniatures by, 98, 99.
Oosterwyck, Maria Van: Flower Piece, 225.
Orme, Malcolm, *Member:* Bull-Fight in Bronze, 32.

P

Page, Thomas, C.E.: Painting of proposed Bridge at Constantinople, 633.
Pageants of London Corporations, 307.
PAINTINGS in OIL, 211 to 235.
Painter-Stainers' Company: *Decorative Plate*, 611, 612.
Parish-Clerks' Company: *Illuminated Manuscripts*, 255.
Parr, Thomas ("Old Parr"), Portrait of, 206.
Pellatt, Apsley, *Member*, late: *Paintings*, 225, 226; *Books*, &c., 295; *Pottery*, 358, 359; *Glass*, 392.
Penn, John, F.R.S., &c., *Member: Paintings*, 226, 227; *Models*, 410.
PERSONAL ORNAMENTS and JEWELLERY, 428 to 446.
Philip, John, R.A., "The Mantilla," by, 227.
Phillips, George: Coral Ornaments, 635.
Phillips, Robert: Ivory Group of Adam and Eve, 473.
PILGRIMS' SIGNS, 309 to 316.
Plasterers' Company: *Decorative Plate*, 615.
Playing Cards, 209, 210.
Poole, Paul Falconer, R.A., "Weary Pilgrims," by, 227.
Portington, King's Carpenter, Portrait of, 219.
POTTERY, Various Wares, 350 to 360.
Pretty, Edward: *Medals*, 413: Ivory Cabinet, 470.
Price, Sir Charles, Bart., *Ironmonger*, Portrait of, 234.
Price, Sir Charles Rugge, Bart., *Member*, late: *Engravings*, 190 to 194, and described by him.
Price, Hall Rokeby, *Member: Pottery*, 356 to 359.
Pritchett, Robert Taylor, F.S.A.: *Ironwork*, 11; *Arms* and *Armour*, 165 to 171; *Implements*, 323; Muzzle, with Illustration, 627.

R

Raffaelle: Engravings from his Works, 195, 197, 201, 204.
Raleigh, Sir Walter: Portrait and Letter, 67; Miniature, 97; Deed from, 627.
Rapiers, 161, 165, 166, 167, 168, 175.
Rashleigh, Rev. George: *Personal Ornaments*, 437.
Ravenhill, Richard: *Paintings*, 221; *Models*, 411.
Reed, Charles, M.P., F.S.A.: *Bronzes*, 33; *Arms* and *Armour*, 160; Leathern Bottle, 319; Plate, Drinking Horn, 564; Commonwealth Seal, &c., 633; Ney's Appointment, 633.
Rhymney Iron Company: *Ironwork*, 5.
Richardson, Henry S.: *Book-bindings*, 304; Remarks by, 296.
RINGS and SIGNETS: *Introduction*, by G. R. French, 475; Description, 481 to 514.
Rochester Corporation Maces, 630.
Rock, Very Rev. Canon: *Ecclesiastical Utensils*, 521 to 523, 526.
Rogers, William Gibb: Wood-Carvings, 472.
Rogers, George Alfred: Account of Wood-Carvings, 473.
Royal Children, Portraits of, by Sir W. Ross, R.A., 106.
Rubens, Peter Paul, Medallion of, 415.
Rupert, Prince, "The Standard-Bearer," engraved by, 200.
Russell, Rev. John Fuller, M.A., B.C.L., F.S.A.: *Historical Relics*, 419; *Embroidery*, 453; Illumination, 537; *Enamels*, 537.

S

Saddle of Henry V, in *Arms* and *Armour*, 148.
Saddlers' Company: Herse-Cloth, 457; *Decorative Plate*, 607, 608.
Salters' Company: *Decorative Plate*, 594, 595.
Sambrooke, Thomas Godfrey: *Pottery*, 353; Steatite Jug, 631; Japanese Beakers, 631.
Sandals from Africa, 443.
Sass, Henry William: *Miniatures*, 118; *Glass*, 392; *Clocks* and *Watches*, 400; Crosses, 474.
Schotel, John Christian, "Vessels in a Gale," by, 225.
Scott, Samuel, "Old London Bridge" and "Entrance to the River Fleet," by, 218.
Scott, John, *Carpenter*, Portrait of, 219.
SEALS for CHARTERS, 329 to 338.
Semelli, Signor, Drawings by, 124, 125, 126.
Shakspeare, William: Autograph, 79; Portrait, 103; Bust, 359.
Shakespear, Alderman, Master of the Ironmongers' Company: his gift of Silver Candlesticks, 621.
Shoppee, Charles John: *Ironwork*, 13; *Locks* and *Keys*, 58; *Paintings*, 221; *Charters*, 271; *Seals* for *Charters*, 338; *Clocks* and *Watches*, 399; *Medals*, 415; Ivory Cabinet, 467.
Sibson, Francis, M.D., F.R.S.: Miniature of Lady Hamilton, 118.
Siddons, Mrs., Portrait of, by Sir T. Lawrence, 114.
Silver, Stephen William: *Ironwork*, 4; *Models*, 410.
Skinners' Company: *Decorative Plate*, 585 to 590.
Slade, Felix, F.S.A., *Member*, late: *Engravings*, 197 to 200; *Books* and *Book-bindings*, 288 to 290, 298 to 304; *Pottery* 354; Collection of *Ancient* and *Mediæval Glass*, 371 to 388; Apostle-Spoons and Silver Boxes, 566.
Smith, Edward William, Drawing by, 129.
Smith, Francis Pettit: *Models*, 409.
Smith, Samuel, Drawings by, 129.
Smith, W. J. Bernhard: Iron Casket, 35.
Snuffers, 322 to 324.
Somers, Lord Chancellor: Portrait and Autograph, 76.
Spurs, 163, 172, 173, 179.
Stanfield, Clarkson, R.A.: "Mount St. Michael's," 227.
Stanhope, Earl, Pres. Soc. Ant., D.C.L., F.R.S.: Matchlock Gun, 164.
Stevens, John: Silver-gilt Tun, 571.
Stirrups, 11, 170.
Street, Miss: Chatelaines, 438.
Stuart, James, Sketches of Athens, by, 127.
Sudbury, Corporation of: Two Maces, 629.
Sully: Portrait and Letter, 69.
Surrey Archæological Society: *Ironwork*, 8, 11; *Locks* and *Keys*, 59; *Drawings*, 129; *Implements*, 317; *Seals* for *Charters*, 337; *Monuments*, 403, 404, 405; *Personal Ornaments*, 431.
Sussex Archæological Society: *Ironwork*, 7, 8, 9, 14; *Locks* and *Keys*, 59.
Swords of Charles I, 138; John Hampden, 140; Emperor Charles V, 141; Edward III, 142; of James IV, King of Scots, 149; Various, 140 to 178.

T

Tallow-Chandlers' Company: *Charters*, 276, 277.
Taranaki Iron Sand, Specimens of, 410.
Tatham, Montagu John, *Member: Bronzes*, 34, 35; Portrait of Sir Thomas More, 228.
Teniers, David the younger, "Peasants at Bowls" and "A Kitchen," by, 224.
Tenterden, Corporation of: Seals, 334; Maces, 348.
Thames Iron-Works Company: *Models*, 412.
Thompson, Thurston: *Miscellaneous Objects*, 636.
Thornhill, Sir James: Sketches by him for St. Paul's, 121.
Thorold, Thomas, *Ironmonger*, Portrait of, 230.
Thorold, Sir Samuel, Bart., *Ironmonger*, Portrait of, 233.
Tite, Sir William, Knt., M.P., F.R.S., F.S.A., F.G.S.: *Illuminated Manuscripts*, 245 to 253.
Toker, Philip Champion, *Member:* Autographs of Admiral Viscount Nelson, 84, 85.
Toovey, James: Chalice, 529; Plate, 555.
Trevithick, Richard, Portrait of, 220.
Triptych, by Grunewald, belonging to H.R.H. the late Prince Consort, 213 to 216.
Turner, Rev. Edward, M.A.: *Glass*, 389.
Turner, J. M. W., R.A., "Cedars of Lebanon" and "Negropont," by, 130.

U

Uwins, Thomas: "The Flower and the Leaf," 225; "Sir Guyon" and "The Minstrel," 226.

V

Vanvitelli, Landscape by, 220.
Vanden Daele, Interiors by, 225.
Verboeckhoven, Landscape by, 225.
Vintners' Company: *Decorative Plate*, 595 to 598.

W

Wadmore, James Flower: *Miniatures*, 119; *Drawings*, 130.
Walpole, Horace, Portrait of, 113.
Walton, Izaak, *Ironmonger* (Yeoman), Portrait of, 232.
Wansey, William, F.S.A.: Old Deeds, &c., and Roman Moulds, 626.
Wards of London: their Maces, 340 to 347.
Warner, Charles: *Bronzes*, 35 to 40; *Monuments*, 406; Tablet, 529.
Warren, Thomas Pickard, *Member*, late: *Books*, 294; Claret Jug, 575.
Warren, Joseph, of Ixworth: *Personal Ornaments*, 432, 433, 439 to 441; *Rings*, 482 to 486.
Warrior, Model of, 412.
Waterton, Edmund, F.S.A.: *Arms* and *Armour*, 160; *Seals* for *Charter*, 336; Ivory Triptych, 473; Collection of *Rings*, 490 to 509; Cardinal York's Tureen, 575.
Wax-Chandlers' Company: *Charters*, 265; *Decorative Plate*, 606.
Way, Albert, F.S.A.: *Ironwork*, 6.
Weavers' Company: *Charters*, 275.
Webb, John: Ivory Carvings, 545 to 551.
Wedderburn, John K.: *Miniatures*, 118; Candlesticks, 633; Pulcinelle, 633.
Wellington, Duke of, Letter from, 87.
Wells, Thomas: Helmets from Cobham Church. 156, 157, 158.
Westminster, Dean and Chapter of: *Arms* and *Armour*, 142 to 148: *Paintings*, 221, 222; Litlington Missal, 237 to 244.
Westwood, Robert, *Member: Locks* and *Keys*, 59; *Implements*, 324; Watch, 396; Monogram, 419.
Wheatstone, Professor: Universal Telegraph, 635.
White, Alfred, F.S.A., F.L.S.: Monumental Slabs, 6, 7; Drawing of Crypt, 130; Stone Bosses, 461; Introduction to Ancient Glass, 361; Descriptions of Objects throughout.
Whitgift Hospital: Deed by Barker, 271.
Whiting, Noel, *Member:* Arrow-heads, 171; Elephant's Tusk, 468.
Whittington, Sir Richard, Engraved Portrait of, with the Cat, 205.
Wilkinson, Norman: Miniature of Cromwell, 119.
Willett, Henry (formerly Catt): *Ironwork*, 10; *Bronzes*, 25, 26; Chamberlains' Keys, 49; *Arms* and *Armour*, 162; *Implements*, 319; *Historical Relics*, 421; *Embroidery*, 458, 459; Ivory Grater, 470; Sebastopol Relic, 530.
Williams, Michael Henry: Leathern Bombards, 319; Silver Cup to Wilkes, 575.
Wills, Thomas: Various Spurs, 172, 173; Blunderbuss, 173.
Wiseman, Cardinal: Mitre of Thomas à Becket, 416.
Woollett, William: "The Fishery," 199.
Wolley, William Frederick: *Ironwork*, 11; Carved Screen, 463; *Miscellaneous Objects*, 629.
Wren, Sir Christopher: Autograph, 82; Portrait, 220.
Wylie, William Michael, F.S.A.: Saxon Ornaments, 435, 436.
Wynne, William Watkin Edward, F.S.A.: Illumination, 626.

Y

Young, John, F.S.A.: *Autographs* and *Holographs*, with Portraits, 64 to 78.

Z

Zech's Clock, in *Clocks* and *Watches*, 396.
Zincke, Christian Frederick: Miniatures of the Duke and Duchess of Marlborough, 102.
Zucchero, Frederico: Portrait of Queen Elizabeth, 221.

HARRISON AND SONS, PRINTERS IN ORDINARY TO HER MAJESTY, ST. MARTIN'S LANE, LONDON.

GETTY RESEARCH INSTITUTE
3 3125 01300 7048